

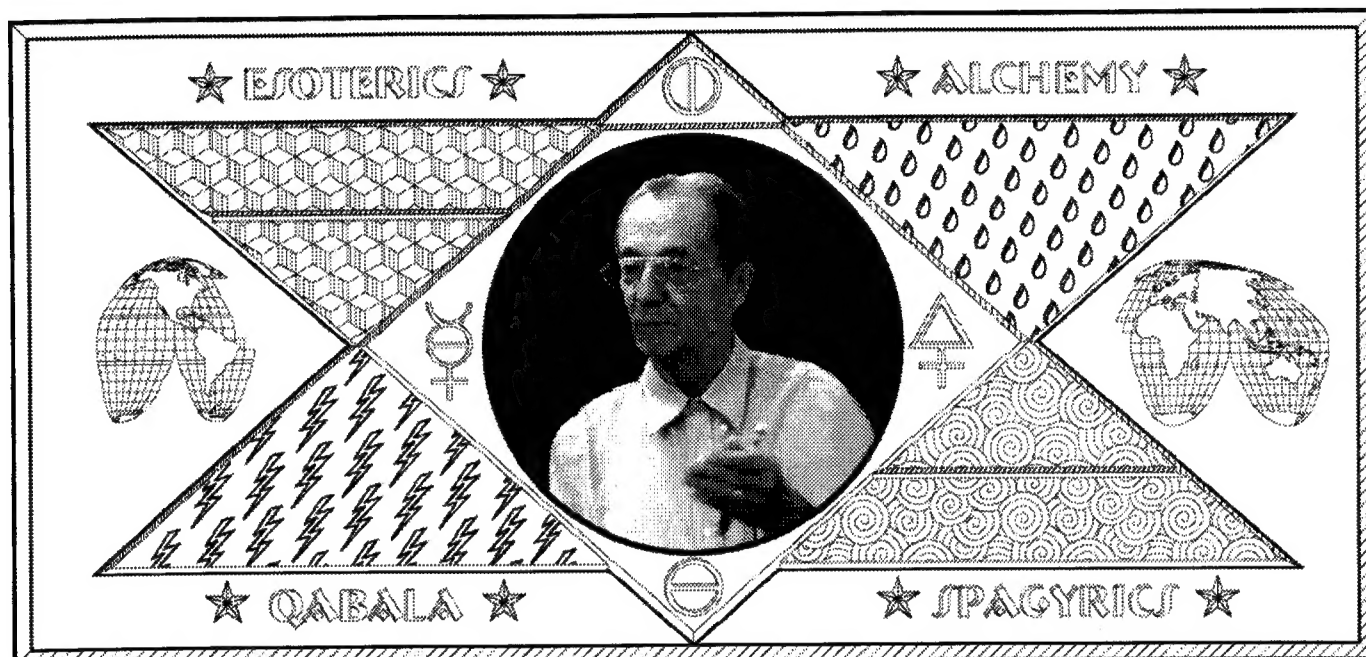
# THE STONE

VOLUME 3

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## VOLUME 3 OF 3

- ♀ Issue 24, Jan./Feb. 1998
- ♀ Issue 25, Mar./Apr. 1998
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- ♀ Issue 27, July/Aug. 1998
- ♀ Issue 28, Sep./Oct. 1998
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## THE STONE

The Philosophers of Nature was a research and educational association that existed in the United States from 1987 until 1999. The focus of the organization was on the Western esoteric practice, with a particular emphasis on practical work in Alchemy and Qabala. "The Stone" was the newsletters for members and associates of The Philosophers of Nature.

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# THE STONE

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Dear Reader,

As a 'charter member' of The Philosophers of Nature (back when it was LPN-USA), I had the great privilege of waiting for the first 16 issues of these newsletters to come to my mailbox. They were great, right from the start, or at least I thought so. Never mind that desktop publishing was in its infancy, and that an affordable scanner was just a dream in 1990, this was a newsletter that did what it set out to do -- connect the few and far-between alchemists, qabalists, ceremonialists, astrologers and Hermeticists that were The Philosophers of Nature. Ken Miller was the editor for those 16 great issues; more than anyone, he gave The Stone a personality that the later caretakers would continue as well as we knew how.

Beginning with issue 17, I could no longer wait for The Stone to come to my mailbox, but was instead involved in the production of each issue, working with Editor-in-Chief Rick Grimes. We died a thousand deaths together dealing with the 2AM technical glitches that seemed to travel in herds at that time of day. Sometimes we were a little 'light' on material for an issue, a day or so before the deadline, so one of us would start writing an article. It was this sort of necessity that prompted me to write an article about a childhood hero, George Washington Carver.

As the organization grew, and the number of subscribers to the newsletter along with it, Vi and Norm Engel volunteered to take over the bi-monthly copying and mailing. Their doing so helped to keep The Stone and The Philosophers of Nature afloat for just a bit longer.

Today, the PON is no more. I hope that those of you, who read these issues of The Stone, will find something inspiring here, something that moves you into action. I think you will find that The Stone was the voice of some of the finest thinkers, innovators, and tinkerers of our times.

With best regards,



Russ House  
Triad Publishing



**IMPORTANT NOTE:** Many of the businesses that advertised in these issues are closed. Do not send money to any of the companies listed in these back issues unless you have contacted them first. These issues are complete as originally published, except that we often removed the last few pages of issues in the 3<sup>rd</sup> volume as they were advertising for publications from the PON that we ran repeatedly.

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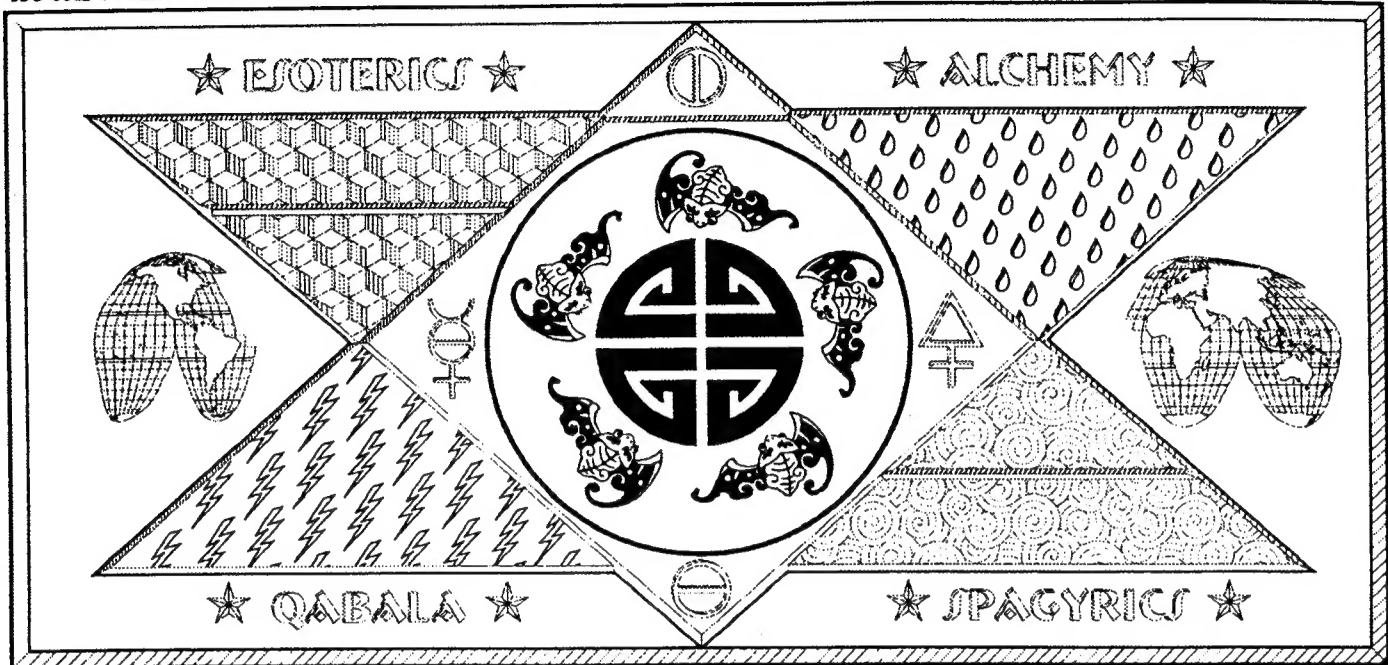
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ISSUE NUMBER 24

JANUARY-FEBRUARY 1998



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## A Message from the President

by Russ House



In his writings and lectures, Jean Dubuis has given theories on the alchemical aspects of Mendeleiev's periodic table of the elements. I would like share with you the timeless message of Mendeleiev's mother.

Dmitri Ivanovitch Mendeleiev (1834 - 1907) proposed his ideas regarding a periodic table of the elements in 1869. The most famous of the Russian chemists, Mendeleiev was the youngest of

14 children. Despite the hardship caused by his father's death, his mother moved to St. Petersburg in 1850 and managed to start her son in studies in physical and mathematical science at the Central Pedagogic Institute.

In the dedication to his book Solutions, Mendeleiev reveals the dying words of his mother, which he held as sacred. I think that all researchers, whether working in alchemy, qabala or other fields, would do well to regard them: "Refrain from illusions, insist on work, and not on words. Patiently search divine and scientific truth."

Perhaps you would agree with me that the nonsense written on alchemical and esoteric subjects is staggering. We might come to agree on some number of authors who are more reliable, and some that are less credible. Still, I would maintain that we would not be able to agree completely on which concepts are true, or on how they could be applied to some beneficial ends. In fact, if I found someone that I agreed with completely, I would consider it probable that we had both chosen to be 'brainwashed' by the same teachers.

I think it is good to recall the statement at the end of each of the lessons of The Philosophers of Nature: "Do not believe because you saw the written word of an ancient Sage; do not believe on the authority of Masters or Priests; but accept as truth and conform your life to what agrees with your experience, and after a profound study satisfies your reason and leads to your good. -- Siddhartha Gautama (Buddha)"

It is necessary to be able to turn the 'filters' off and on at will, at the appropriate times. If we can temporarily suspend judgement, and move beyond our present way of thinking, then new insights can be triggered, whether by exposure to the ideas of others, by observing nature, or through meditation. In contrast, our ideas and insights need to be tested if they are to be of value, even temporarily.

For many people, it is customary to make resolutions for the New Year. Typically, the resolutions are based on some reevaluation of ideas and values. As we evolve, it is certain that some of our former concepts will be discarded, to be replaced with more refined ones. In fact, we will find that we aspire to express our new concepts in day to day life, and so we will begin questioning our habits of behavior and make new choices. I think that the most successful changes will come about when we can sense the real impulse that seeks expression -- the changed value or concept that has grown deep within.

It can be beneficial to take inventory of your ideas and values and see which ones are truly valuable, and which ones create needless limitations. In this way we can remove much discord from our lives, in a way that may appear miraculous.

I hope that the New Year finds you constructing Happiness, Health, Virtue, Peace, and Long Life, according to your own needs, according to your own truths.

Walter H. Griffin, Board Treasurer, retired from the Board on November 16, 1997. Due to the current size of the Association and streamlining of tasks that would be handled by the Board Treasurer it is no longer a full-time job.

As a result, Walter volunteered to retire from the position and the Board which is in accordance with the philosophy of the Board that mandates that all Board officers fulfill the administrative duties of their office and that no officer will have an 'empty' title. The position of Board Treasurer has been retired until the Association grows and the need for financial management mandates the reactivation of the Board Treasurer position. Sue House will manage the financial duties.

Walter will continue to serve the Association and the Board as a strategic planning facilitator. In addition, since the Board now has an even number of officers, Walter will retain the fifth vote which will only be exercised in cases where the Board has a tied vote. Walter will now use his extra time to focus on personal research projects.

The Board deeply appreciates the work that Walter has done over the past several years, as a member of the Board, and before that as a member of the advisory team to the Board. His insights have shaped numerous policies, which have benefited the membership. We look forward to our continued work with Walter.

## Unlocking the Hebrew Sequence of Formation

By Rawn Clark

### Introduction:

The very first books I read on the topic of Qabala were written from the perspective of the Western Hermetic Tradition (Regardie, Mathers, Fortune, Waite, etc.). From these, I came to think of the Sepher Yetzirah ("Book of Formation") as a terminally enigmatic document that had little direct relevance to a modern practice. Only the "Cube of Space" (Figure 1) was offered by way of a practical explanation for the S.Y., and the work of scrying this figure, though certainly edifying, led me to no greater understanding of the S.Y. itself.

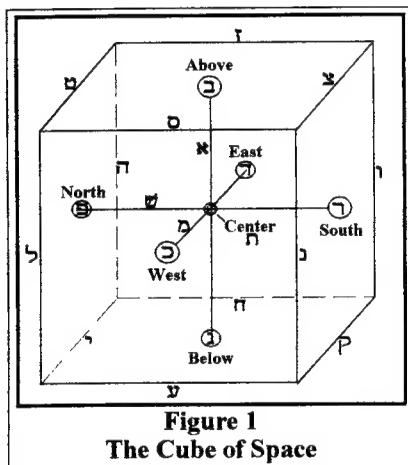


Figure 1  
The Cube of Space

It was not until I began looking to the Judaic Hebrew root, from which the Western Tradition had sprung, that I began to increase in my understanding of the S.Y. And over the years of studying it from these two perspectives, the S.Y. has for me become just the opposite of enigmatic! Now I understand it to be a very concise, crystal clear description, though of an infinitely complex process.

In my estimation, there are four keys to understanding the S.Y. The first is that the S.Y. refers to the Genesis, chapter one, creation story. A careful examination of the Hebrew text of these Torah verses should be considered a prerequisite to study of the S.Y. itself.

The "32 well trodden paths, mysterious things of wisdom" mentioned in the opening line of the S.Y. correspond to the 32 times that the name "Elohim" (אלהים) is mentioned in

### 32 Paths of Wisdom

Sephiroth: "Elohim said:" (ויאמר) \*

- Kether -- "In the beginning Elohim created the heavens and the earth." 1:1\*
- Chokmah -- "Let there be light" 1:3
- Binah -- "Let there be a firmament . . . let it divide . . ." 1:6
- Chesed -- "Let the waters be gathered . . . let dry land appear . . ." 1:9
- Geburah -- "Let the earth put forth grass . . . etc." 1:11
- Tiphareth -- "Let there be lights in the firmament . . ." 1:14
- Netzach -- "Let the waters swarm . . . let fowl fly . . ." 1:20
- Hod -- "Let the earth bring forth living creatures . . ." 1:24
- Yesod -- "Let us make man . . ." 1:26
- Malkuth -- "Be fruitful and multiply . . ." 1:28

Mothers: "Elohim made:" (ויעש)

- Aleph -- "the Firmament and divided the waters . . ." 1:7
- Mem -- "the two great lights . . . and the stars." 1:16
- Shin -- "the beast of the earth after its kind . . ." 1:25

Doubles: "Elohim saw:" (וירא)

- Beth -- "the light, that it was good." 1:4
- Gimel -- "that it was good." (the separation of dry land and waters) 1:10
- Daleth -- "that it was good" (the earth bringing forth grass, etc.) 1:12
- Kaph -- "that it was good" (the two lights in the firmament) 1:18
- Peh -- "that it was good" (swarming of waters with creatures; of air with fowl) 1:21
- Resh -- "that it was good" (the beasts of the earth) 1:25
- Tav -- "every thing that He had made, and, behold, it was very good." 1:31

Elementals: "Elohim --"

- Heh -- "hovered (וירחב) over the face of the waters." 1:2
- Vav -- "divided (ויבדל) the light from the darkness." 1:4
- Zayin -- "called (ויקרא) the light Day, and darkness Night." 1:5
- Cheth -- "called (ויקרא) the firmament Heaven." 1:8
- Teth -- "called (ויקרא) the dry land, Earth . . . and the waters, Seas." 1:10
- Yod -- "set them (ויתן) [the two lights] in the firmament of the heaven" 1:17
- Lamed -- "created (ויברא) the sea-monsters, creatures that creep, and fowl." 1:21
- Nun -- "blessed them (ויברך) [sea-monsters, creepers, and fowl] . . ." 1:22
- Samekh -- "created (ויברא) man in His own image." 1:27
- Ayin -- "created (ברא) He him; male and female created He them." 1:27
- Tzaddi -- "blessed them (ויברך) [male and female]." 1:28
- Qooph -- "said: I have given you all (נתתי לכם) . . ." 1:29\*

\*There are two exceptions to this: The first is Gen1:1, and Sephirah 1/Kether, wherein "Elohim said" is assumed. The second is Gen1:29, and Elemental 12/Qooph, wherein the focus is shifted from the "Elohim said", to the "I have given you all . . ."

Genesis, chapter one.

The Genesis story tells of the Briatic work of Creation (ברא); and the S.Y. tells of the Yetziratic work of the creation's Formation (יצר). In other words, the S.Y. picks up where the Genesis, chapter one story leaves off.

It is important to note that the S.Y. does *not* explain the transition from the Yetziratic infinity of symbols to the Assiatic infinity of physical manifestation.

It is equally important to note that the transition from Briatic (*non-sequentialized* meaning) to Yetziratic (*sequence*) which

is described in the S.Y. requires an infinite number of sequentialized combinations, and that for this reason, such an act is impossible to accomplish from *within* the realm of sequence -- there simply is not enough time! In other words, it requires a Briatic level of consciousness, which by its nature encompasses the whole passage of time, in order to enact this infinite number of combinations.

Infinity is a very important concept in Qabala. Each of the Four Worlds is an infinity within an infinity, encompassing yet another infinity. Atziluth is a unitary infinity of being; Briah is an infinity of non-sequentialized meaning; Yetzirah is an infinity of sequentialized meaning, of time, and of specified symbol; and Assiah is an infinity of spatially related, sequentialized meaning.

The undivided infinity of being (Atziluth), multiplies itself by another order of infinity and causes the infinity of specified, non-sequentialized meaning (Briah). In this state, Unitary being experiences the whole infinite variety of specific meanings, but without sequence or order. This is the archetypal, symbolic ocean, in which each drop reflects the whole and the whole is mirrored in each drop. It is a chaos of potentiality in which all things are not only possible, but also probable and actual.

This infinity of random meaning (Briah), multiplies itself by another order of infinity and causes the infinity of sequence and relationship (Yetzirah). This is the realm of symbol, of order, logic, emotion, thought, the realm where one thing leads to another. This is also the realm of time, the essence of which is *sequence*.

This infinity of sequentialized meaning (Yetzirah), multiplies itself by another order of infinity and causes the infinity of spatial relationship (Assiah) and our familiar physical realm.

The first multiplication of The One Self -- the transition from the Atziluthic Unity of *being*, to the Briatic infinity of non-sequentialized *meaning* -- is described in the Genesis, chapter one, creation story. The second transition, from the Briatic infinity to the *sequentialized* Yetziratic infinity, is the topic of the Sepher Yetzirah. Thus the S.Y. is very orderly and systematic in its presentation and closely examines the structure of time ("eternity" עולם).

The second key to the S.Y. is the mystery of IHVH and ShMA. The S.Y. deals with I-H-V and relates it directly to Sh-M-A. It tells the tale of the *mixing* of the Yod, Vav and Heh, and of the Shin, Mem and Aleph. The unexplained mystery of this, is that it is by the *infinite mixing of these three* that the Heh-final of IHVH comes to be.

The third key to the S.Y. is an understanding of "speech". In the S.Y., the letters are spoken and it is this process of speech that transforms non-sequential Briah into sequentialized Yetzirah.

Through speech, inner ideas are externalized. Air passes over vocal cords, giving them a corresponding vibration, and then this vibrating air is shaped more closely and specifically by the mouth. The sound that emerges carries with it specific meaning, and as this vibration passes outward, it affects the things it encounters.

When a Briatic consciousness speaks *formatively* (Yetziratically), the "Air" inhaled is the Briatic realm itself. Upon this non-sequentialized substance, the specific will of the Former is impressed. Then as it passes over the vocal cords and is further refined by the mouth, it is given a vibration corresponding to its meaning. What emerges is Yetziratic (i.e., sequentialized) and it communicates the Former's will to other things by setting them to vibrating in harmony with the Former's speech.

The fourth key, and a most valuable one indeed, is the image of the Tree of Life which accompanied the Gra's 18th century commentary on the S.Y. (Figure 2). It is, in my opinion, the most accurate illustration of the S.Y. In practice, I have found the Gra Tree far more illuminating than the "Cube of Space"; though it took steady effort to reach this perception of the light it offers.

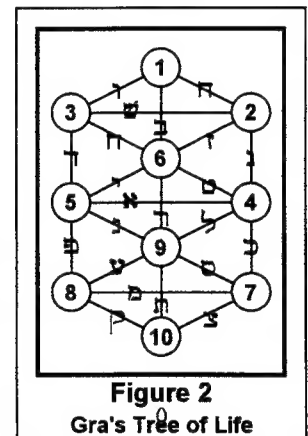


Figure 2

Gra's Tree of Life

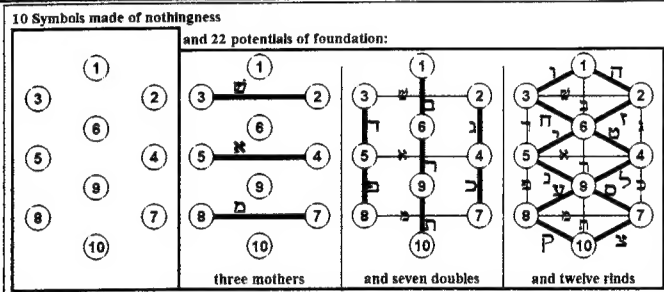
While I doubt that there is any way to arrive at a similar understanding other than through personal effort, it is equally true that reading the results of another's effort can help. At the least, it helps to broaden our perspective. To that end, I offer the following brief analysis of the S.Y. and the Gra's Tree of Life, culled from my copious personal study notes.

Not completely satisfied with any of the English translations I've read, I have resorted to crafting my own rendition. This experience netted just as unsatisfying a result! My advice to the serious student of Qabala, is that you study the Hebrew text itself, for it is impossible to translate any more than the most superficial level of its symbolism into English. And it is these deeper levels of symbolism, achieved through the Hebrew letters themselves, which fires the illumination offered by the S.Y.

### Sepher Yetzirah and the Gra's Tree compared:

**S.Y.-1:1** Through 32 well trodden paths, mysterious things of wisdom, Yah portrayed: IHVH Tzabaoth, Elohi Israel, Elohim of Life; and the King of eternity, El Shaddai, merciful and gracious, high and exalted, dwelling throughout time; and the holy Name, lofty and holy He is. And [Yah] created the entirety of time through a triad of written things: through text (symbolization of meaning), and number (sequentialization of meaning), and through communication (the interaction of one symbolized meaning with another).

**S.Y.-1:2** Ten symbols made of nothingness and 22 potentials of foundation: 3 mothers and 7 doubles and 12 rinds.



The second verse explains the first and provides the basic outline of the S.Y.'s structure.

At one level of meaning, the holy names "portrayed" by Yah equate to the ten sephiroth, and the 22 potentials of foundation refer to the "triad of written things": the 3 mothers equate with "text", the 7 doubles with "number", and the 12 rinds with "communication".

S.Y. 1:1

S.Y. 1:2

"Yah portrayed IHVH Tzabaoth ..."	"Ten symbols made of nothingness"	S.Y. Chapter 1
"And created ... through a triad of written things"	"and 22 potentials of foundation"	S.Y. Chapter 2
"through symbolization of meaning (text)"	"three mothers"	S.Y. Chapter 3
"and sequentialization of meaning (number)"	"seven doubles"	S.Y. Chapter 4
"and through the interaction ... (communication)"	"and twelve rinds"	S.Y. Chapter 5

The phrase "a triad of written things" means that all things in Yetzirah exist in *triune* relationship. Only when related dynamically in this way, is the fourth thing -- the whole -- realized.

Since the Briatic realm is not sequentialized, it exists beyond the limitations of time and appears to us as a sort of randomized chaos of potentialities. The transition from the Briatic into the Yetziratic is therefore a process of sequentialization. When sequence comes into play, each thing suddenly exists in relationship with other things: step two follows step one and is followed by step three, one thought leads to another thought, etc. Sequence is the *essence* of time and it is for this

reason that the Yetziratic realm is referred to as "eternity" (עולם).

Eternity therefore refers to the entirety of time, to the whole infinity of sequence itself.

While the creation of Briah happens without sequence, the formation of Yetzirah *is* sequence -- the specifics of which are symbolized in the above two verses.

**S.Y.-1:3** Ten symbols made of nothingness: in the number of ten digits, five explaining five, and a singular agreement stationed in the middle -- in the circumcision of the tongue and circumcision of the genitals.

**S.Y.-1:4** Ten symbols made of nothingness: ten and not nine, ten and not eleven. Understand with wisdom and be wise with understanding. Assay with them and dig a well out of them, and make it stand to speak to its creator, and return the Former to His habitation.

This begins the section on the ten sephiroth. It describes their "number". Here we are told that they exist in polarity, five opposite five. This polarization establishes a sequential continuum, described here as the mediating covenant of circumcision.

In the Briatic realm, archetypal meanings exist in their pure state, without combination and interaction. It is not till Yetzirah that they become sequentialized and placed into context with each other. Thus in Briah Fire exists as a separate thing from Water, but in Yetzirah, they exist only in combination.

In Yetzirah, Fire becomes the relative absence of Water, and vice versa. Each thing in this realm is defined by what it is *not* as much as by what it *is*. Thus it is the continuum

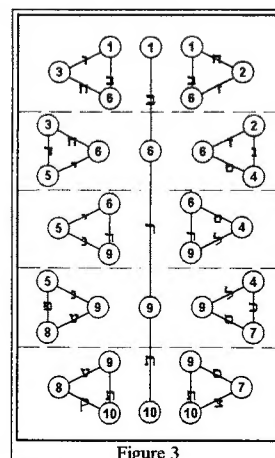


Figure 3

The Gra Tree well illustrates this triune, relational nature of the ten symbols in the Yetziratic realm. In Figure 3 we see ten triads, five on the left hand

of relationship between these sequentialized poles that constitutes the actual field of Yetziratic experience. Verse 1:4 indicates that the poles interact through the continuum that they form, echoing the triadic nature of symbols -- the essence of the doctrine of emanation which is so central to Qabala.

The Gra Tree well illustrates this triune, relational nature of the ten symbols in the Yetziratic realm. In Figure 3 we see ten triads, five on the left hand



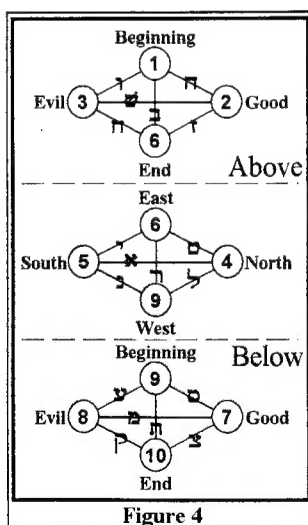
side of the middle pillar, and five on the right. The middle pillar itself is the "singular agreement". In fact, the letters associated with the middle pillar, *plus the Yod of Yah*, combine to mean "circumcision" (ברית).

**S.Y.-1:5** Ten symbols made of nothingness: their measurements are ten without end to them -- a depth of beginning and a depth of end; a depth of good and a depth of evil; a depth of highness and a depth of lowness; a depth of east and a depth of west; a depth of north and a depth of south. The singular master, El, faithful king, dominates over them all from his holy dwelling throughout the whole passage of time.

Here we have the "measurements" of the ten sephiroth. This refers to "assay with them" in 1:4, and to "dig a well out with them" refers to the establishment of ten "depths". It is important to note the manner in which these depths are described, for they lead us to the *central perspective* of the Gra Tree, the Aleph-Resh crossing.

For example, "a depth of above and a depth of below" defines three things: 1) an unlimited upwardness; 2) an unlimited downwardness; and 3) the central point from which above stretches infinitely and from which below likewise, stretches infinitely. In an infinite continuum such as this, the central point referred to can occur anywhere and/or everywhere along the continuum, and the two poles will still stretch infinitely (therefore, equally) above and below.

These infinite continuums are clear references to the *symbolic* space of Yetzirah, which is determined by the interaction of sequentialized meaning and is not bound by physical substance. Thus we are given three types of continuums to consider. The first, beginning-end, is a continuum of *being*, and the second, good-evil, is a continuum of *meaning*. These polarities are inherent to all things Yetziratic and so they are reflected in each of the quadrangles shown in Figure 4.



The third type of continuum is *spacial*, which shifts our focus specifically to the central Aleph-Resh crossing. This is the heart of Yetzirah and from here, we see the joined continuums of being and meaning, reflected above and below us. The continuums of east-west and north-south further define the spatial plane of Yetziratic interaction. [These last continuums

are symbolic -- it is vitally important that you do not confuse these with the three physical dimensions of Assiatic space.]

The closing line of 1:5 reminds us that these continuums act together as a unit.

**S.Y.-1:6** Ten symbols made of nothingness: their vision is like the appearance of lightning, their limit has no end. And His word in them is running and returning: they rush to His saying like a whirlwind and before His throne they prostrate themselves.

**S.Y.-1:7** Ten symbols made of nothingness: their end is embedded in their beginning, and their beginning in their end, like a flame in a burning coal. For the master is singular, He has no second, and before one, what do you count?

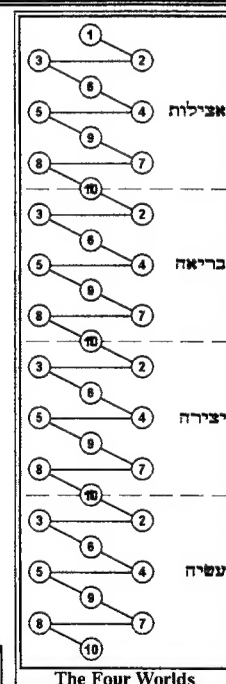
**S.Y.-1:8** Ten symbols made of nothingness: bridle your mouth from speech and your heart from thought; and if your mouth runs to speech and your heart to thought, turn them back to their abode -- as it is written "the chayot running and returning". And upon speech is this cutting of circumcision made.

These three verses encompass a huge amount of the Qabalistic philosophy -- far to much to fully explain in this brief article. In short, verse 1:6 speaks of the lightning flash sequence. Verse 1:7 speaks of the interpenetration of a) the Four Worlds, and b) the three quadrangles defined in Figure 4.

Verse 1:8 is the most complex of the three and is the most difficult to translate into English. It speaks in seemingly practical terms about a very mystical concept -- the covenant of circumcision. In short, this passage turns our attention once again to the central perspective of the Gra Tree, the Aleph-Resh crossing in Yetzirah.

**S.Y.-1:9** Ten symbols made of nothingness: One -- the living spirit of Elohim; blessed and benedicted is the Name of the eternally alive voice and breath and speaking; and this is the holy breath.

**S.Y.-1:10** Two -- breath from spirit. With it He portrayed and hewed out 22 foundation potentials: 3 mothers, and 7 doubles, and 12 rinds, and a single breath from them.



**S.Y.-1:11** Three -- waters from breath. With them He portrayed and hewed out 22 potentials from desolation and emptiness, turbid water and dust. He portrayed them like a sort of raised bed; He hewed them out like a sort of wall, surrounding a sort of ruins; and He poured snow over them and it was made dust -- as it is written "for to snow he said 'you are earth'".

**S.Y.-1:12** Four -- fire from the waters. With it He portrayed and hewed out the throne of glory; seraphim and ophanim and the holy chayot; and ministering angels. Through these three He founded His dwelling -- as it is written "He makes his angels, breaths; his ministers, flaming fire".

**S.Y.-1:13** He chose three potentials from the rinds in the mystery of the three mothers, AM'Sh; and He appointed them in His great Name; and with them He sealed six extremities:

Five -- He sealed above, faced upward and sealed it with Yod-Heh-Vav.

Six -- He sealed below, faced downward and sealed it with Heh-Yod-Vav.

Seven -- He sealed east, faced straight ahead and sealed it with Vav-Yod-Heh.

Eight -- He sealed west, faced backward and sealed it with Vav-Heh-Yod.

Nine -- He sealed south, faced to the right and sealed it with Yod-Vav-Heh.

Ten -- He sealed north, faced to the left and sealed it with Heh-Vav-Yod.

**S.Y.-1:14** These are the ten symbols made of nothingness: the singular living spirit of Elohim, breath from spirit, the waters from breath, fire from the waters, above and below, east and west, north and south.

These verses, in echo of verse 1:5, speak of the four-in-three pattern of Yetzirah. Figure 5 illustrating these passages looks very similar to Figure 4. The difference between the two is subtle and displays the difference between "their measure" and "their vision".

These verses also function as instructions for the act of *forming* the ten sephiroth. Steps one through four, by their very nature, result in the Aleph-Resh

perspective from which "above" and "below" are perceived. From the Aleph-Resh crossing, "below" mirrors "above" *through* "center". Steps five through ten are enacted from the central Aleph-Resh crossing.

These are very, very complex instructions. They require the ability to "speak" the letters with the full creative force of Elohim (hence the previous "bridle your mouth & heart" reference to the covenant of circumcision). Central to this is the notion of encompassing infinity, for one must encompass an infinity in order to seal its extremities. This means that it is Briah which causes Yetzirah; or in other words, it requires a Briatic level of consciousness to cause a Yetziratic manifestation.

**S.Y.-2:1** Twenty-two foundation potentials: 3 mothers and 7 doubles and 12 rinds. Three mothers AM'Sh -- their foundation is a pan of clarity and a pan of obscurity and the tongue of decree deciding between them. Three mothers AM'Sh -- Mem is silent, Shin hisses with derision, Aleph is the air of breath deciding between them.

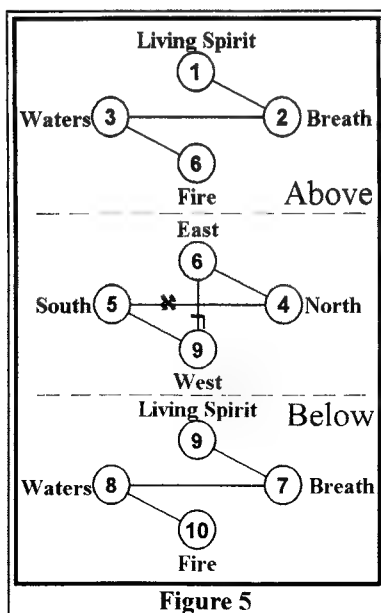
**S.Y.-2:2** Twenty-two foundation potentials: He portrayed them, hewed them out, refined them, considered them, and changed them. And with them He formed all that is formed and all that is ready to be formed.

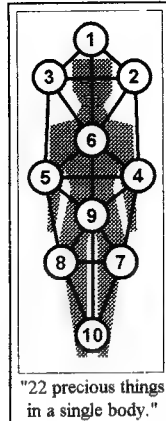
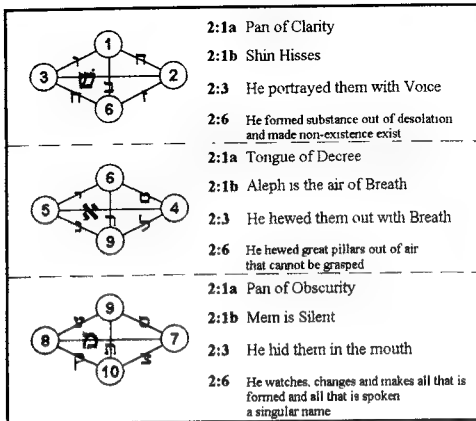
**S.Y.-2:3** Twenty-two foundation potentials: He portrayed them with voice; He hewed them out with breath; He hid them in the mouth in five places -- Aleph, Cheth, Heh Ayin: in the throat. Gimel, Yod, Kaph, Qooph: in the palate. Daleth, Teth, Lamed, Nun, Tav: in the tongue. Zayin, Samekh, Shin, Resh, Tzaddi: in the teeth. Beth, Vav, Mem, Peh: in the lips.

**S.Y.-2:4** Twenty-two foundation potentials: He placed them in a circle like a wall with 231 gates and the circle oscillates forward and backward. A sign for this: to speak nothing in good higher than delight and nothing in evil lower than plague.

**S.Y.-2:5** How? He refined them, He considered them, and He changed them: Aleph with them all and all of them with Aleph; Beth with them all and all of them with Beth. And they repeat in a cycle and exist in 231 gates. And it comes to be that all that is formed and all that is spoken, emanates from a single Name.

**S.Y.-2:6** He formed substance out of desolation and made non-existence exist; and He hewed out great pillars out of air that cannot be grasped; and this is a sign: Aleph with them all and all of them with Aleph. He watches and changes and makes all that is formed and all that is spoken a singular Name. A sign for this: to speak 22 precious things in a single body.





These verses give very specific details of how the 22 letters, *as a group*, are employed in the act of formation. The following sections 3, 4 and 5, provide the details of how each sub-grouping (i.e.: 3 mothers, 7 doubles, 12 rinds) is employed and how each individual letter is employed.

The implication here in section 2 is that the letters, through speech, are mixed with each other in an infinite number of combinations, each establishing a sequentialized continuum. The infinity of infinite continuums thus created is the field of Yetziratic experience. Each multiplication by infinity causes, *fills*, is the descendant infinity. The primal Unity loses nothing of its self-awareness in this process since its awareness literally 'fills all' -- the descendant infinities *are* its self-awareness.

What we have in section 2, is a description of how, through these 22 foundation potentials, the infinity of non-sequentialized meaning (Briah) completes its multiplication. This particular stage of the multiplication is enacted upon/through the single body of the ten symbols made of nothingness. Each aspect is mixed with every other aspect and in this way the sephiroth impress themselves throughout the whole infinity of sequence.

Again, these are the actions of a higher dimensional infinity carried out upon an encompassed infinity of a lower dimension. Therefore, successfully following section 2 as practical instruction for the act of formation, requires access to the aforementioned Briatic consciousness.

The following three sections give specific details as to the powers of the letters. Each section begins with a few comments on the particular sub-group of letters concerned, and then goes on to focus on the individual letters themselves. When reading sections 3, 4 and 5, it is important to remember the comprehensiveness of the actual working displayed in section 2.

It is necessary, considering the limitations inherent to our physical brains, for us to describe the letters in minute, sequential detail. But this is not how they are wielded in the act of formation itself. When a Briatic consciousness forms, it does so without sequence -- its formation though, *is* sequence.

Or as I stated it earlier, there are literally an infinite number of combinations to be made in the transition from Briah to Yetzirah, and it is impossible to enact an infinite number of *sequential* combinations from within the realm of sequence itself -- there simply is not enough time to do so. This can only be accomplished when you can encompass the entire infinity of sequence/time with your self-awareness.

The long and the short of it is, the act of formation is no where near as simple as a cursory reading of the S.Y. has led many to believe. Only the few who are "Wise with Understanding and Understand with Wisdom" can truly achieve conscious formation. On the other hand (attached to the same singular body!), it is, in time-space terms, the destiny of every single aspect of the infinite Unity to become fully self-aware and to consciously surpass even the limitations of Briah.

**S.Y.-3:1** Three mothers AM'Sh: their foundation is a pan of clarity and a pan of obscurity and the tongue of decree deciding between them.

**S.Y.-3:2** Three mothers AM'Sh: a great secret, mystical and covered up, and they are sealed with six seal-rings, and from them emanate air, water, fire, and from them are born fathers, and from the fathers, descendants.

**S.Y.-3:3** Three mothers AM'Sh: He portrayed them, hewed them out, refined them, considered them, and changed them, and with them He formed three mothers AM'Sh in eternity and three mothers AM'Sh in the measured passage of time ["year"] and three mothers AM'Sh in the breath-filled soul [Nephesh], male and female.

**S.Y.-3:4** Three mothers AM'Sh in eternity: air, waters, fire. The heavens [upper-waters] He creates from fire; and the Earth He created from the [lower] waters; and air from breath decides between them.

**S.Y.-3:5** Three mothers AM'Sh in the measured passage of time: heating, cooling and the temperate. The heating He created from fire; the cooling He created from the [lower] waters; and the temperate from breath decides between them.

**S.Y.-3:6** Three mothers AM'Sh in the breath-filled soul, male and female: the head and the womb and the respiring chest. The head He created from fire; and the womb He created from the [lower] waters; and the respiring chest from breath decides between them.



"Eternity" (עולם) is the entire infinity of sequence/time and serves as the Yetziratic archetype for the "year" (שנה = measured passage of time). The "year" in turn, serves as the archetype for the "soul" (נפש = a breathing creature).

The sealing of the six directions in 1:13 produces the emanation of "air, water, fire" of "eternity". As the formation progresses, these three produce "fathers" -- the active powers of the elements, viz, heating, cooling and tempering.

The Hebrew words translated here as "heating, cooling and temperate", each have a dual meaning: "heating" can also mean "blackness"; "cooling" is also "digging a well" or "water springing forth"; and the word for "temperate" translates directly as "an abundance of drink". This duality is fitting, as Figure 6 illustrates.

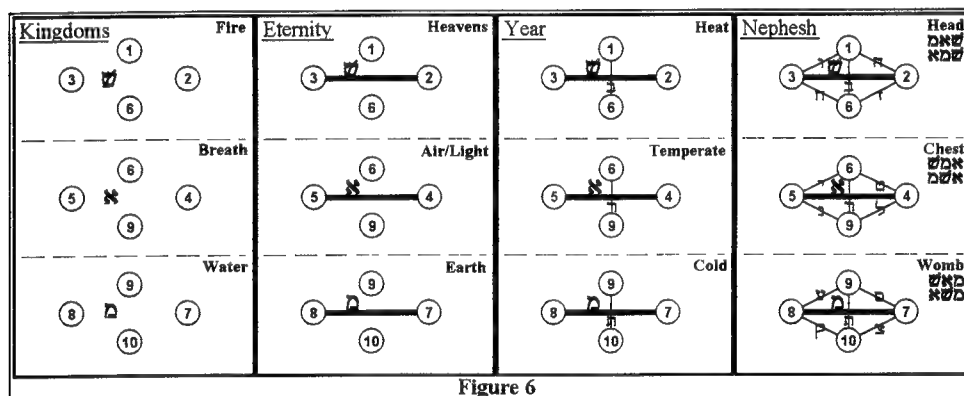


Figure 6

The sealing of the mothers establishes the continuums (this is eternity); the emanation of the "fathers" establish the active center of each continuum (i.e.; measures time, hence "year"); and the fathers' generation of progeny establishes the body (Nephesh) which houses the active, respiring center and which defines the field of its experience.

Thus the "fathers" represent powers which express themselves both positively and negatively ; i.e., they express both ends of their continuum sequentially. This explains why the fathers' progeny are created male-and-female.

It is important to note that the term "male and female", when applied to the word Nephesh, refers to the masculine-feminine, positive-negative polarities which exist in the Nephesh of *all* sequentialized things, not just in human bodies. It is only in the material realm of Assiah that the male-and-female Nephesh covers itself with a body that is specifically male or female.

S.Y.-3:7 He made the letter Aleph king over breath and He bound to it a crown and He refined them, this one with that one, and with them He formed the air in eternity and the temperate in the measured passage of time and the respiring chest in the breath-filled soul: the male with AM'Sh and the female with ASH'M.

S.Y.-3:8 He made the letter Mem king over the waters and He bound to it a crown and He refined them, this one with that one, and with them He formed the the Earth in eternity and the cooling in the measured passage of time and the womb in the breath-filled soul: the male with MA'Sh and the female with MSh'A.

S.Y.-3:9 He made the letter Shin king over fire and He bound to it a crown and He refined them, this one with that one, and with them He formed the heavens [upper waters] in

eternity and the heating in the measured passage of time and the head in the breath-filled soul: the male with ShA'M and the female with ShM'A.

These are very, very complex instructions. "He made X a king over X" refers to the emanation that is caused to flow from the six seal-rings -- the formation of eternity. This is so because to make a king is to create a "below" over which he rules.

"He bound to it a crown" describes the birth of the "fathers" -- formation of the year. This is so because to crown a king is to swear him to a higher authority, effectively creating an "above".

"He refined them, this one with that one" refers to the work of mixing and multiplying which proceeds the birth of the fathers' "descendents". This is a reference to the 231 gates and gives a glimpse of the true complexity of formation.

"With them He formed the X in the X", refers to the "descendents" -- the formation of the Nephesh. The "descendents" are thus very complex mixtures of the primal Mothers. The impression that "He" simply utters the letter Aleph and that this alone produces "air in eternity, temperate in the year, chest in the Nephesh" is erroneous. As I said before, there are an *infinite* number of combinations to be enacted in the process of formation.

**S.Y.-4:1** Seven doubles BG'D KPR'Th: they drive themselves [or, "they harden their bodies"] with two tongues: Beth-Bheth, Gimel-Ghimel, Daleth-Dhaleth, Kaph-Khaph, Peh-Pheh, Resh-Rhesh, Tav-Thav. They build a structure delicate and harsh, valiant and feeble.

**S.Y.-4:2** Seven doubles BG'D KPR'Th: their foundation is peace, wealth, seed [power to reproduce], dominion, wisdom, life, and grace.

**S.Y.-4:3** Seven doubles BG'D KPR'Th: in speech and in alteration

the transpose of peace is battle  
the transpose of wealth is ruin  
the transpose of the power to reproduce is desolation  
the transpose of dominion is servitude  
the transpose of wisdom is folly  
the transpose of life is death  
the transpose of grace is ugliness ["burned skin"].

**S.Y.-4:4** Seven doubles BG'D KPR'Th: upward and downward; east and west; north and south; and the holy palace in the middle of the structure, and it supports them all as a whole.

**S.Y.-4:5** Seven doubles BG'D KPR'Th: seven and not six, seven and not eight. Assay with them and dig a well out of them; and make it stand to speak to its creator; and return the Former to His habitation.

**S.Y.-4:6** Seven doubles BG'D KPR'Th of foundation: He portrayed them, hewed them out, refined them, considered them, and changed them. And with them He formed seven stars in eternity; seven days in the measured passage of time; seven apertures in the breath-filled soul, male and female.

**S.Y.-4:7** Seven stars in eternity: saturn, jupiter, mars, venus, mercury, sun, moon. Seven days in the measured passage of time: the seven days of the week [7 days of creation]. Seven apertures in the breath-filled soul, male and female: two eyes, two ears, two nostrils and the mouth.

waters 1:10): Wealth, Jupiter, left eye.

Day 3 -- Daleth ("that it was good" earth bringing forth grass 1:12): Seed, Mars, right eye.

Day 4 -- Kaph ("that it was good" two lights in the firmament 1:18): Dominion, Venus, left ear.

Day 5 -- Peh ("that it was good" swarming of waters & air 1:21): Wisdom, Mercury, right ear.

Day 6 -- Resh ("that it was good" the beasts of the earth 1:25): Life, Sun, mouth.

Day 7(6) -- Tav ("every thing He had made, and it was very good." 1:31): Grace, Moon, r.nostril.

As before, it is an error to think that the text means the planet Saturn was formed by simply speaking the letter Beth. Closer to the correct meaning is that through combining Beth with all the other letters, the saturnine influence is formed. But even this is a gross over-simplification in light of the infinite number of combinations entailed in formation.

**S.Y.-4:8** He made the letter Beth king over peace and He bound to it a crown, and He refined them, this one with that one, and with them He formed the saturn in eternity, and the first day in the measured passage of time, and the left nostril in the breath-filled soul, male and female.

**S.Y.-4:9** He made the letter Gimel king over wealth and He bound to it a crown, and He refined them, this one with that one, and with them He formed the jupiter in eternity, and the second day in the measured passage of time, and the left eye in the breath-filled soul, male and female.

**S.Y.-4:10** He made the letter Daleth king over the power to

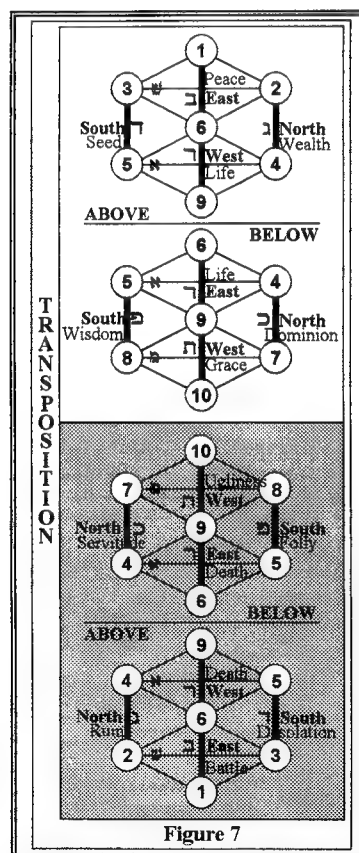


Figure 7

These correspondences for the double letters come directly from Genesis, chapter 1. The key is their correlation to the 7 days of the creation. The Briatic meaning of each of those days is here translated into Yetziratic symbol:

**Doubles:** "Elohim saw:" (וַיֵּרָא)

Day 1 -- Beth ("the light, that it was good." 1:4): Peace, Saturn, left nostril.

Day 2(3) -- Gimel ("that it was good." separation of land &

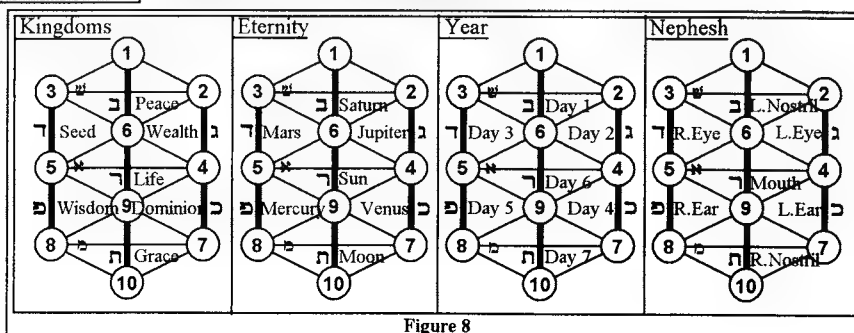


Figure 8

reproduce and He bound to it a crown, and He refined them, this one with that one, and with them He formed the mars in eternity, and the third day in the measured passage of time, and the right eye in the breath-filled soul, male and female.

**S.Y.-4:11** He made the letter Kaph king over dominion and He bound to it a crown, and He refined them, this one with that one, and with them He formed the venus in eternity, and the fourth day in the measured passage of time, and the left ear in the breath-filled soul, male and female.

**S.Y.-4:12** He made the letter Peh king over wisdom and He bound to it a crown, and He refined them, this one with that one, and with them He formed the mercury in eternity, and the fifth day in the measured passage of time, and the right ear in the breath-filled soul, male and female.

**S.Y.-4:13** He made the letter Resh king over life and He bound to it a crown, and He refined them, this one with that one, and with them He formed the sun in eternity, and the sixth day in the measured passage of time, and the mouth in the breath-filled soul, male and female.

**S.Y.-4:14** He made the letter Tav king over grace and He bound to it a crown, and He refined them, this one with that one, and with them He formed the moon in eternity, and the seventh day in the measured passage of time, and the right nostril in the breath-filled soul, male and female.

**S.Y.-4:15** Seven doubles BD'D KPR'Th: through them He portrayed seven eternities, seven expansions, seven earths, seven seas, seven rivers, seven deserts, seven days, seven weeks, seven years, seven sabbats, seven jubilees, and the holy palace. Therefore beloved are the sevens under all the heavens [upper waters].

**S.Y.-4:16** Two stones build 2 houses, three stones build 6 houses, four stones build 24 houses, five stones build 120 houses, six stones build 720 houses, seven stones build 5040 houses. From here go on out and calculate that which the mouth cannot speak and the ear cannot hear.

This last verse demonstrates the complexity of formation and describes a very powerful meditation technique. By following it, one is led beyond the graspable details of sequentialization, and to the realm where these infinities are encompassed.

**S.Y.-5:1** Twelve rinds H'V'Z, Ch'T'Y, L'N'S, O'Tz'Q: their foundation is sight, taste [eat], smell, hearing, speech, mirth, thought, excitement, procreation, action, sleep [change], motion.

**S.Y.-5:2** Twelve rinds H'V'Z, Ch'T'Y, L'N'S, O'Tz'Q: their foundation is the twelve diagonal boundaries -- the east upper boundary, the east northern boundary, the east lower boundary; the south upper boundary, the south eastern boundary, the south lower boundary; the west upper boundary, the west southern boundary, the west lower boundary; the north upper boundary, the north western boundary, the north lower boundary. And their expansion continues throughout the whole infinity of time. And behold! they are the boundaries of eternity.

Here the twelve boundaries are described in a very peculiar and very specific manner. When taken in reference to the "depths" mentioned in 1:5 and to the "sealings" of 1:13, they correspond immediately and clearly to the Gra Tree as Figure 9 illustrates. Obvious relationships are revealed when the arrangement of the zodiacal signs are considered:

	Upper(𐤔)	Middle(𐤌)	Lower(𐤎)
East --	Aries,	Leo,	Sagittarius
South --	Taurus,	Virgo,	Capricorn
North --	Gemini,	Libra,	Aquarius
West --	Cancer,	Scorpio,	Pisces

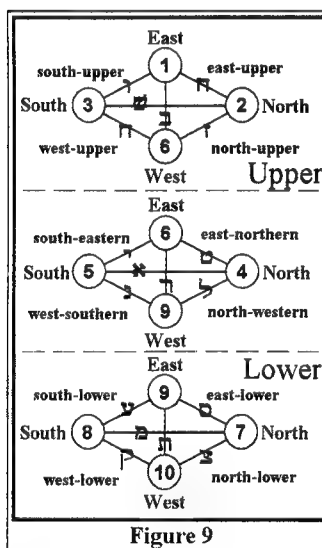


Figure 9

**S.Y.-5:3** Twelve rinds H'V'Z, Ch'T'Y, L'N'S, O'Tz'Q: their foundation is He portrayed them, hewed them out, refined them, considered them, and changed them. And with them He formed twelve destinies in eternity; twelve new moons in the measured passage of time; twelve directors in the breath-filled soul, male and female.

**S.Y.-5:4** Twelve destinies in eternity are: aries, taurus, gemini, cancer, leo, virgo, libra, scorpio, sagittarius, capricorn, aquarius, pisces.

**S.Y.-5:5** Twelve new moons in the measured passage of time are: nissan, iyar, sivan, tamuz, av, elul, tishrei, cheshvan, kisle, tevet, shevat, adar.

**S.Y.-5:6** Twelve directors in the breath-filled soul, male and female, are: two hands, esophagus, stomach, spleen, liver, intestines, gall, two kidneys, two feet.

**S.Y.-5:7** He made the letter Heh king over sight and He bound to it a crown; and He refined them, this one with that one; and with them He formed: aries in eternity; and nissan

in the measured passage of time; and the left hand in the breath-filled soul, male and female.

He made the letter Vav king over taste and He bound to it a crown; and He refined them, this one with that one; and with them He formed: taurus in eternity; and iyar in the measured passage of time; and the right hand in the breath-filled soul, male and female.

He made the letter Zayin king over smell and He bound to it a crown; and He refined them, this one with that one; and with them He formed: gemini in eternity; and sivan in the measured passage of time; and the esophagus in the breath-filled soul, male and female.

**S.Y.-5:8** He made the letter Cheth king over hearing and He bound to it a crown; and He refined them, this one with that one; and with them He formed: cancer in eternity; and tamuz in the measured passage of time; and the stomach in the breath-filled soul, male and female.

He made the letter Teth king over speech and He bound to it a crown; and He refined them, this one with that one; and with them He formed: leo in eternity; and av in the measured passage of time; and the spleen in the breath-filled soul, male and female.

He made the letter Yod king over mirth and He bound to it a crown; and He refined them, this one with that one; and with them He formed: virgo in eternity; and elul in the measured passage of time; and the liver in the breath-filled soul, male and female.

**S.Y.-5:9** He made the letter Lamed king over thought and He bound to it a crown; and He refined them, this one with that one; and with them He formed: libra in eternity; and tishrei in the measured passage of time; and the intestines in the breath-filled soul, male and female.

He made the letter Nun king over excitement and He bound to it a crown; and He refined them, this one with that one; and with them He formed: scorpio in eternity; and cheshvan in the measured passage of time; and the gall in the breath-filled soul, male and female.

He made the letter Samekh king over procreation and He bound to it a crown; and He refined them, this one with that one; and with them He formed: sagittarius in eternity; and kislev in the measured passage of time; and the left kidney in the breath-filled soul, male and female.

**S.Y.-5:10** He made the letter Ayin king over action and He bound to it a crown; and He refined them, this one with that one; and with them He formed: capricorn in eternity; and tevet in the measured passage of time; and the right kidney in the breath-filled soul, male and female.

He made the letter Tzaddi king over sleep and He bound to it a crown; and He refined them, this one with that one; and with them He formed: aquarius in eternity; and shevat in the measured passage of time; and the left foot in the breath-filled soul, male and female.

He made the letter Qooph king over motion and He bound to it a crown; and He refined them, this one with that one; and with them He formed: pisces in eternity; and adar in the measured passage of time; and the right foot in the breath-filled soul, male and female.

He made them like a sort of raised bed, He arranged them like a sort of wall, He arrayed them like a sort of battle.

The ordering of these correspondences varies greatly from version to version of the S.Y. The arrangement I offer here comes after careful examination of the linguistic use of the letters, their relationship to Genesis: Chapter 1, and their established astrological correlations. Nonetheless, its accuracy is dubious.

In my opinion, making hard and fast corollaries between the Yetziratic letters and things in the physical world is a waste of time. All things in the Yetziratic and Assiatic realms exist in *combination* -- nothing exists in its pristine, archetypal state in these realms. This complexity is stressed over and over in the S.Y.; yet the sections which delve into these detailed correspondences (thought to be much later additions to the text) tend to give a contrary impression.

Since the sixth chapter of the S.Y. does little more than re-tell what has already been stated in the first five chapters, I have not bothered to translate it for you here.

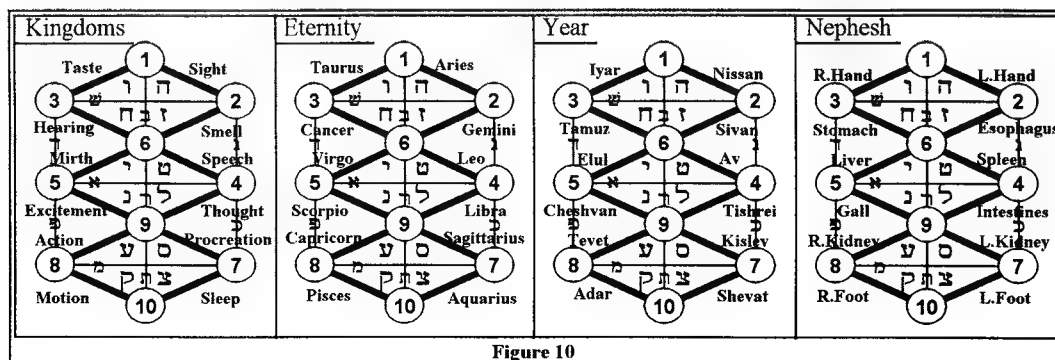


Figure 10

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Breath  
Waters  
Fire  
  
Peace  
Wealth  
Seed  
Dominion  
Wisdom  
Life  
Grace  
  
Sight  
Taste  
Smell  
Hearing  
Speech  
Mirth  
Thought  
Excitement  
Procreation  
Action  
Sleep  
Motion

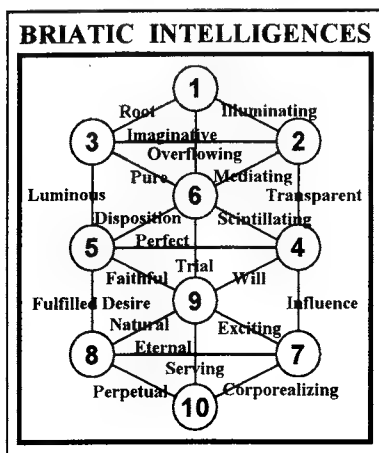
Air  
Earth  
Heavens  
  
Saturn  
Jupiter  
Mars  
Venus  
Mercury  
Sun  
Moon  
  
Aries  
Taurus  
Gemini  
Cancer  
Leo  
Virgo  
Libra  
Scorpio  
Sagittarius  
Capricorn  
Aquarius  
Pisces

Temperate  
Cold  
Heat

Day 1  
Day 2  
Day 3  
Day 4  
Day 5  
Day 6  
Day 7

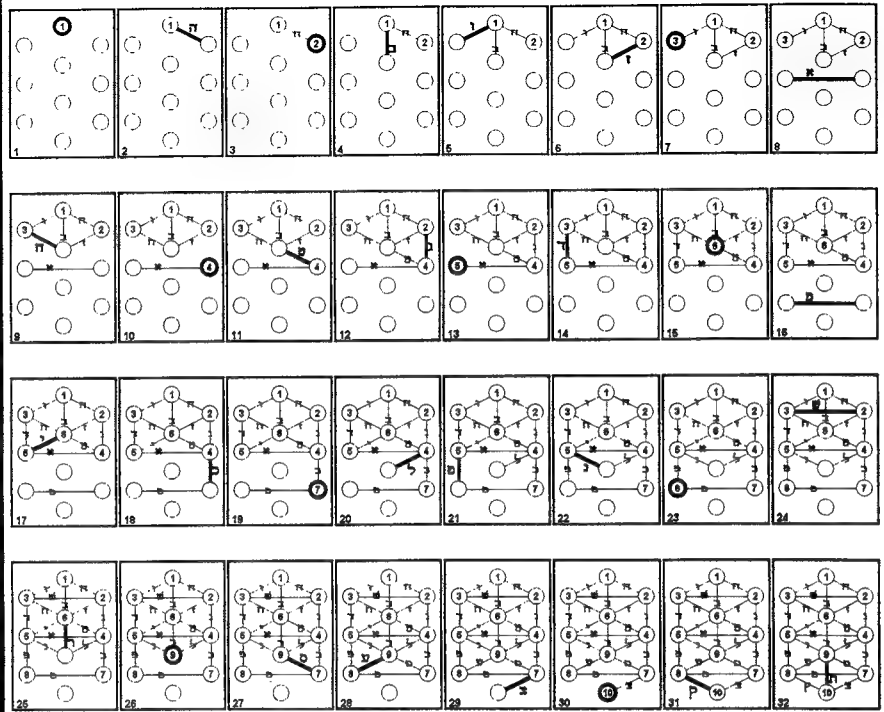
Nissan  
Iyar  
Sivan  
Tamuz  
Av  
Elul  
Tishrei  
Cheshvan  
Kislev  
Tevet  
Shevat  
Adar

Chest  
Womb  
Head  
  
L. Nostril  
L. Eye  
R. Eye  
L. Ear  
R. Ear  
Mouth  
R. Nostril  
  
L. Hand  
R. Hand  
Esophagus  
Stomach  
Spleen  
Liver  
Intestines  
Gall  
L. Kidney  
R. Kidney  
L. Foot  
R. Foot



Path:	W.H. Seq.:	Torah Seq. (Genesis 1):
#1	Kether	1:1 -- Kether -- Seph. 1
#2	Chokmah	1:2 -- Heh -- Elem. 1
#3	Binah	1:3 -- Chokmah -- Seph. 2
#4	Chesed	1:4 -- Beth -- Dbl. 1
#5	Geburah	1:4 -- Vav -- Elem. 2
#6	Tiphareth	1:5 -- Zayin -- Elem. 3
#7	Netzach	1:6 -- Binah -- Seph. 3
#8	Hod	1:7 -- Aleph -- Mother 1
#9	Yesod	1:8 -- Cheth -- Elem. 4
#10	Malkuth	1:9 -- Chesed -- Seph. 4
#11	Aleph	1:10 -- Teth -- Elem. 5
#12	Beth	1:10 -- Gimel -- Dbl. 2
#13	Gimel	1:11 -- Geburah -- Seph. 5
#14	Daleth	1:12 -- Daleth -- Dbl. 3
#15	Heh	1:14 -- Tiphareth -- Seph. 6
#16	Vav	1:16 -- Mem -- Mother 2
#17	Zayin	1:17 -- Yod -- Elem. 6
#18	Cheth	1:18 -- Kaph -- Dbl. 4
#19	Teth	1:20 -- Netzach -- Seph. 7
#20	Yod	1:21 -- Lamed -- Elem. 7
#21	Kaph	1:21 -- Peh -- Dbl. 5
#22	Lamed	1:22 -- Nun -- Elem. 8
#23	Mem	1:24 -- Hod -- Seph. 8
#24	Nun	1:25 -- Shin -- Mother 3
#25	Samekh	1:25 -- Resh -- Dbl. 6
#26	Ayin	1:26 -- Yesod -- Seph. 9
#27	Peh	1:27 -- Samekh -- Elem. 9
#28	Tzaddi	1:27 -- Ayin -- Elem. 10
#29	Qooph	1:28 -- Tzaddi -- Elem. 11
#30	Resh	1:28 -- Malkuth -- Seph. 10
#31	Shin	1:29 -- Qooph -- Elem. 12
#32	Tav	1:31 -- Tav -- Dbl. 7

## Torah Sequence of Creation (Illustrated by the Gra Tree)



## Praxis:

True Formation, requires a Briatic state of awareness to accomplish. A handy corollary to this state is the relationship we each have with our own astral and physical bodies. We encompass our bodies with our normal consciousness in much the same way that a Briatic consciousness encompasses the whole of Yetzirah. Therefore, it is your own astral and physical bodies upon which you will focus in the following meditation on Formation.

## Step One -- Establishing the Briatic Foundation

Begin by situating yourself comfortably and relaxing completely. Focus inward and reach for a state of inner calm.

When ready, visualize yourself surrounded by darkness. You stand in an empty universe of nothingness. *You* are the only thing which exists.

Meditate upon the sequence of Creation and know that this defines your present state of being. You are the Creation itself. This is your Briatic self, ready to begin the process of Formation.

Practice the above meditation over and over until it becomes second nature.

## Step Two -- Forming the Sephiroth

This is the first stage of Formation itself through which you will establish the basic structure of the sequentialized continuums of Yetziratic experience.

Begin as before and work through Step One till you *are* the Briatic Creation.

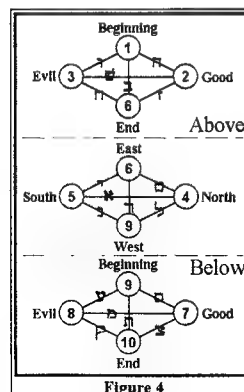


Figure 4

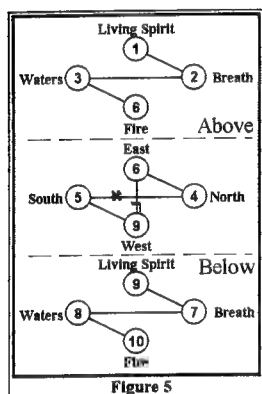
Now let your Kether shine forth as the Beginning of all things. Then let your Tiphareth shine forth as the End of all things. Let your Chokmah shine forth as the Good in all things and let your Binah shine forth as the Evil in all things. Let these four be your Above.

Now mirror them with a Below by letting Yesod shine forth as the Below-Beginning; Malkuth shine forth as the Below-End; Netzach shine forth as the Below-Good; and Hod shine forth as the Below-Evil.

Now place your central self between these two and let Above flow into Below, and Below into Above, through your central self.

Let your central self shine forth as well. Let your central-Tiphareth shine forth as the East at sunrise; your central-Yesod as the West at sunset; your Gedulah as the North at midnight; and your Geburah as the South at midday.

Hold this image of your self -- Above and Below, united through your center -- and restrain its dynamism until all flows calmly.



Now let your Kether shine forth as the living spirit of Elohim. Draw this spirit down to your Chokmah and let it become Breath. Draw this Breath down to your Binah and let it become Water. Draw this Water down to your Tiphareth and let it become Fire.

Let this be your Above, face upwards to it, and seal it by speaking the letters Yod-Heh-Vav.

Now reflect the Above, Below. Let Yesod shine forth with the living spirit of Elohim; Netzach with Breath; Hod with Water; and Malkuth with Fire. Face downward to your Below and seal it by speaking the letters Heh-Yod-Vav.

Now place your central self between these two and let Above flow into Below, and Below into Above, through your central self.

Let the living spirit of Elohim flow from Above to Below through your central-Tiphareth as the East at sunrise. Now seal the East with Vav-Yod-Heh.

Let Breath flow from Above to Below through your Gedulah. Now seal the North with Heh-Vav-Yod.

Let Water flow from Above to Below through your Geburah. Now seal the South with Yod-Vav-Heh.

Let Fire flow from Above to Below through your central-Yesod. Now seal West with Vav-Heh-Yod.

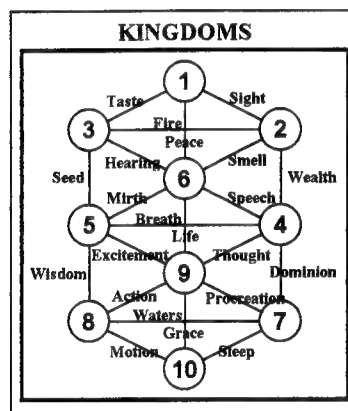
Hold this image of yourself -- Above and Below, united through your center -- and let its dynamism build.

Practice the above meditation over and over until it becomes second nature.

### Step Three -- Forming the Kingdoms

Begin as before and work through Step Two till you *are* the Yetiratic Sephiroth. When you can stand the dynamism no longer, exhale the pent up dynamism through the utterance of the letter Shin. Let it take form in your Above, between Chokmah and Binah, as Fire.

Inhale again and build the dynamism. Exhale the dynamism through the utterance of the letter Mem. Let it take form in your Below, between Netzach and Hod, as Water.



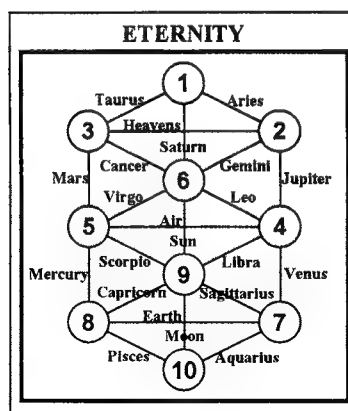
Inhale again and build the dynamism. Exhale the dynamism through the utterance of the letter Aleph. Let it take form in your center, between Gedulah and Geburah, as Breath.

Now hold this image of yourself for a time and let its dynamism build. Exhale the dynamism through the utterance of

the letter Beth, letting it form as Peace. Following this process, utter all seven of the double letters and then all twelve of the simple letters. With them, establish the Kingdoms.

Practice the above meditation over and over until it becomes second nature.

### Step Four -- Forming Eternity



Begin as before and work through Step Three till you *are* the Yetziratic Kingdoms. As the dynamism of this state builds, take the letter Shin/Fire and circulate it throughout your entire Briatic being. Combine it with all the other letters/Kingdoms and all the other letters/Kingdoms with it. Now exhale this dynamism through the utterance of the letter Shin

and let it take Form as Heavens. Work in this way with each of the Mothers, then Doubles and then Rinds. Combine each letter/Kingdom with all the others and Form the 22 aspects of Eternity.



Practice the above meditation over and over until it becomes second nature.

**For Example:**

שֶׁא שֶׁב שֶׁג שֶׁד שֶׁה שֶׁז שֶׁח שֶׁט שֶׁי שֶׁכ  
שֶׁל שֶׁמ שֶׁנ שֶׁס שֶׁע שֶׁפ שֶׁצ שֶׁק שֶׁר שֶׁת

Fire+Breath Fire+Peace Fire+Wealth Fire+Seed Fire+Sight Fire+Taste Fire+Smell  
Fire+Hearing Fire+Speech Fire+Mirth Fire+Dominion Fire+Thought Fire+Water  
Fire+Excitement Fire+Procreation Fire+Action Fire+Wisdom Fire+Sleep  
Fire+Motion Fire+Life Fire+Grace

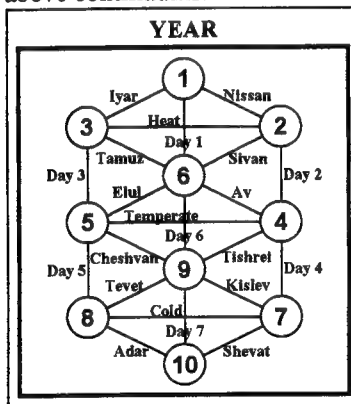
אֶש בֶּש גֶּש דֶּש הֶש וֶש זֶש חֶש טֶש יֶש כֶּש  
לֶש מֶש נֶש עֶש פֶּש צֶש קֶש רֶש שֶׁש

Breath+Fire Peace+Fire Wealth+Fire Seed+Fire Sight+Fire Taste+Fire Smell+Fire  
Hearing+Fire Speech+Fire Mirth+Fire Dominion+Fire Thought+Fire Water+Fire  
Excitement+Fire Procreation+Fire Action+Fire Wisdom+Fire  
Sleep+Fire Motion+Fire Life+Fire Grace+Fire

Added together, equals = Heavens in Eternity

**Step Five -- Forming Year**

This is the second stage of Formation through which you will establish the actual *passage* of time and sequence within the above continuums.



Begin as before and work through Step Four till you are the Yetziratic Eternity. Again, working with the dynamism that is natural to this state of consciousness, combine each Eternity /letter with all of the other Eternity/letters and form the 22 aspects of Year.

Practice the above meditation over and over until it becomes second nature.

**For Example:**

שֶׁא שֶׁב שֶׁג שֶׁד שֶׁה שֶׁז שֶׁח שֶׁט שֶׁי שֶׁכ שֶׁל שֶׁמ שֶׁנ שֶׁס שֶׁע שֶׁפ שֶׁצ שֶׁק שֶׁר שֶׁת

Heavens+Air Heavens+Saturn Heavens+Jupiter Heavens+Mars Heavens+Aries Heavens+Taurus Heavens+Gemini Heavens+Cancer Heavens+Leo  
Heavens+Virgo Heavens+Venus Heavens+Libra Heavens+Earth Heavens+Scorpio Heavens+Sagittarius Heavens+Capricorn Heavens+Mercury  
Heavens+Aquarius Heavens+Pisces Heavens+Sun Heavens+Moon

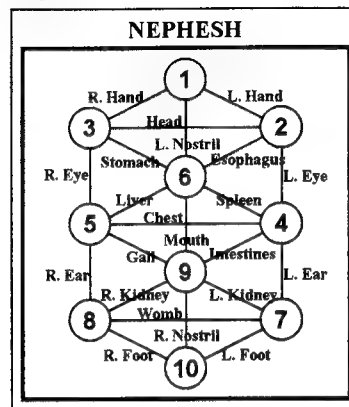
אֶש בֶּש גֶּש דֶּש הֶש וֶש זֶש חֶש טֶש יֶש כֶּש לֶש מֶש נֶש עֶש פֶּש צֶש קֶש רֶש שֶׁש

Air+Heavens Saturn+Heavens Jupiter+Heavens Mars+Heavens Aries+Heavens Taurus+Heavens Gemini+Heavens Cancer+Heavens Leo+Heavens  
Virgo+Heavens Venus+Heavens Libra+Heavens Earth+Heavens Scorpio+Heavens Sagittarius+Heavens Capricorn+Heavens Mercury+Heavens  
Aquarius+Heavens Pisces+Heavens Sun+Heavens Moon+Heavens

Added together, equals = Heat in Year

**Step Six -- Forming Nephesh**

This is the third stage of Formation through which you will establish the body which actually *passes* through time and sequence.



Begin as before and work through Steps One through Five till you are the Yetziratic Year. Again, working with the dynamism that is natural to this state of consciousness, combine each Year/letter with all of the other Year/letters and form the 22 aspects of Nephesh, Male and Female.

Practice the above meditation over and over until it becomes second nature.

**For Example:**

שֶׁא שֶׁב שֶׁג שֶׁד שֶׁה שֶׁז שֶׁח שֶׁט שֶׁי שֶׁכ שֶׁל שֶׁמ שֶׁנ שֶׁס שֶׁע שֶׁפ שֶׁצ שֶׁק שֶׁר שֶׁת

Heat+Temperate Heat+Day1 Heat+Day2 Heat+Day3 Heat+Nissan Heat+Iyar  
Heat+Sivan Heat+Tamuz Heat+Av Heat+Elul Heat+Day4 Heat+Tishrei  
Heat+Cold Heat+Cheshvan Heat+Kislev Heat+Tevet Heat+Day5 Heat+Shevat  
Heat+Adar Heat+Day6 Heat+Day7

אֶש בֶּש גֶּש דֶּש הֶש וֶש זֶש חֶש טֶש יֶש כֶּש לֶש מֶש נֶש עֶש פֶּש צֶש קֶש רֶש שֶׁש

Temperate+Heat Day1+Heat Day2+Heat Day3+Heat Nissan+Heat Iyar+Heat  
Sivan+Heat Tamuz+Heat Av+Heat Elul+Heat Day4+Heat Tishrei+Heat  
Cold+Heat Cheshvan+Heat Kislev+Heat Tevet+Heat Day5+Heat Shevat+Heat  
Adar+Heat Day6+Heat Day7+Heat

Added together, equals = Head in Nephesh



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**EDITOR'S NOTE:** You may have noticed a slight change in the STONE formatting as you read Rawn's article. This was purposely done to accommodate the highly technical requirements of coordinating its complex graphics with its text. We hope you enjoyed this fine article. If you have questions for Rawn address them to him in care of The STONE. We will pass them on to him. ----- R.G.



Rawn Clark



## AN INTERVIEW WITH HANS NINTZEL

by Joseph Caezza

The suburban Dallas residence of Hans Nintzel remains one of the most fascinating households I've ever known. Two stone sphinxes flank the flagstone sidewalk leading to his front door. Every room in the house seems to bear some token icon of the Hermetic Great Work. Abundant custom-made extra deep bookshelves do double duty. A first time visitor pulls a book from the shelf only to find another hidden row of books behind what a casual observer might see. Is this the quintessential idea of "occultism" or of the Hermetic concept of "hiddenness" made manifest in practical form? Is this the call of the adept to look deeper than usual?



Hans in his lab holding oil of egg.

Hans's home houses one of the largest private libraries of alchemical literature in this country. He studied alchemy with Frater Albertus and has been personally acquainted with many of the best known authorities on the subject. These include Manfred Junius, Solarzareff and Petri Murien. The recently republished COMPLETE GOLDEN DAWN SYSTEM OF MAGIC compiled by Israel Regarde features a chapter on alchemy authored by his long time friend and colleague, Hans Nintzel. The following interview was conducted at Hans's home in August of 1996 and January of 1997.

**J.C.** Hans, there would be no Philosophers of Nature without you. Your essential role made this present international organization possible. Could you speak about that?

**H.N.** I only discovered Les Philosophes de la Nature and the material of Jean Dubuis while on a pilgrimage in France with the alchemist Solarzareff. Bill Van Doren deserves

total credit for following through to make the French dream into an American reality.

*J.C. The Philosophers of Nature have experienced awesome growth as well as growing pains in recent times. Why have you chosen to watch from the sidelines?*

**H.N.** The truest alchemical path is an individual effort. Organizations hold a useful place at a certain stage just as the immense volume of literature deserves careful study but eventually one has to do the work. It's a personal thing.

*J.C. What is RAMS?*

**H.N.** Restoration of Alchemical Manuscripts Society is a loose knit group of individuals from around the world devoted to translation and distribution of classic Hermetic literature. We are strictly non-profit and cater to the sincere practicing alchemist. Our offerings include selections from the invaluable Bacstrom manuscripts such as THE GOLDEN CHAIN OF HOMER, LAMBSRING's PROCESS and the COELUM PHILOSOPHORUM. Material by obscure authors such as Cylani, Monte Snyder and Alexander Von Suchten are available.

*J.C. Time-Life Books published a volume entitled SECRETS OF THE ALCHEMISTS in their Mysteries of the Unknown series. The book features a photo of you at a 1981 London conference standing next to a "Hermeticist", Swarmi Purna. The fellow was dressed in the garb of a Hindu Holy Man and claimed to have graduated from Oxford in 1845. His appearance was so youthful. Was this guy for real?*

**H.N.** He seemed to be authentic. I recall he had a retinue of very devoted followers.

*J.C. During the past fifty years, there has been a major revival of interest in alchemy due to the work of the Swiss Psychiatrist, Carl Gustav Jung. How do you feel about his interpretations?*

**H.N.** Jung was a brilliant man. I go along a certain distance with his ideas. They are not wrong, just very incomplete. Remember that he had a professional reputation to protect. Don't be dismayed by all the psychologists who champion alchemy only as a path to personality integration. Sure it's foolish to reduce a sacred tradition to "psychology" but see the phenomenon as a signpost pointing to something higher.

*J.C. Your friends, Richard and Iona Miller recently published a book, THE MODERN ALCHEMIST, that explicates the classic work of LAMBSRING as a guide to personal transformation while ignoring the laboratory process associated with this adept. Why is laboratory work so often ignored?*

**H.N.** Not everyone has the grace or insight to even consider the spiritual usefulness of laboratory work. Not everyone has access to the materials required; mineral ores, toxic chemicals, glassware.

The toys of an alchemist are expensive and dangerous. We are generally out of touch with the therapeutic value of the crafts or hands-on labor. Our whole economy has shifted from product oriented to service oriented. In the old days people used to make things and sell them. Now everyone is a psychologist. But it's OK. Everyone has a role to play in Nature. Everybody's entitled to make a living.

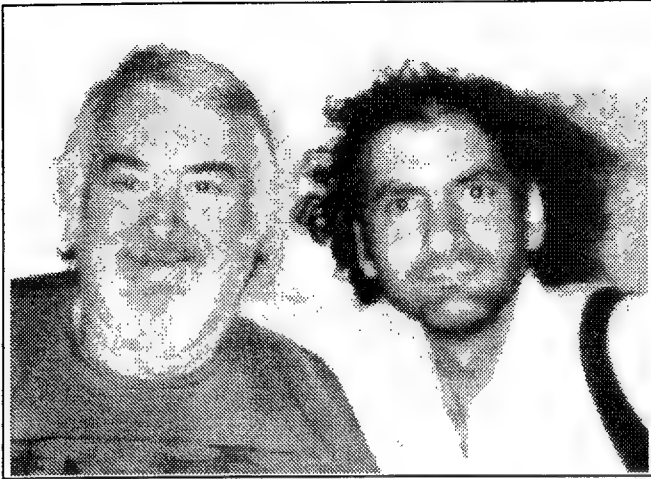
*J.C. Another academic author, Antoin Faivre, recently published THE GOLDEN FLEECE AND ALCHEMY. This work again completely ignores the laboratory effort essential to realizing the Opus Magnum. What was your impression of this study?*

**H.N.** I loved it! Many of Faivre's historical references are among my favorite authors... Pico della Mirandola, Michael Maier and Dom Pernety, if I can drop some names. Joscelyn Godwin's forward deserves careful attention and is easily worth the price of the book, to me at least. There is a place for academic authority. It's an optional stage but not the goal. Notice how easy it is to become zealous and obsessive. Always remember "Patience is the ladder of the Philosophers and Humility is the key to their garden".

*J.C. Speaking of Pernety did you see the recent edition of his work, AN ALCHEMICAL TREATISE ON THE GREAT ART?*

**H.N.** Yes, I know Don Wieser and Todd Pratum personally. They worked together to produce that fine volume. It's a joy to see the intense attention recently paid to so many traditional authors. But an enthusiastic student need not become a bibliophile or "biblio maniac" as Todd describes himself. The Bible itself is filled with hidden references to alchemical processes. The passion of Jesus Christ is a well-known model for the destructive distillation of Lead Acetate. Genesis and The Book of Revelation hold explicit keys to our art.

*J.C. Stan Tenen and his Meru foundation recently blew the lid off the geometric fractal revelation hidden in the Book of Genesis. What does that have to do with alchemy?*



Hans Nintzel and Joseph Caezza

**H.N.** It's not exactly obvious but it's a model for what happens during projection when you throw a piece of the STONE into molten lead and it transmutes into gold. The auric seed germinates and flowers instantaneously producing so many other seeds, which we know as metallic gold. I know Stan personally. Some people "borrowed" his discoveries and published them but Stan deserves the most credit for original insight.

*J.C. What other Biblical references to alchemy are worth considering?*

**H.N.** One of my favorites is the wedding in Cana. Who got married? Nobody knows! It wasn't important. What was important was that it was the first opportunity Jesus had to teach. He performed the transmutation of water into choice wine at his mother's request. Recall how he responded to her. "Mine hour has not yet come". Why was the water stored in stone pots instead of clay? Dwell on these mysteries. You might receive some higher inspiration.

Look at all the references to salt in the Bible. "Ye are the salt of the Earth." What does it mean? Textbooks tell us that antimony, a very useful material in alchemy, was not discovered until 1450. But look at [Jeremias 4:30](#) and you'll find an explicit reference to stibnite, the major ore of antimony. Check out [Isaiah 54:11](#) for another enigma. The bottom line here, and I'm a bottom line kind of a guy, is that you don't need a lot of books to be an alchemist. You need inspiration, illumination and revelation. It comes from upstairs.

*J.C. Hans, I'd like to thank you not only for making time for me today but also for your life's work of keeping the dream alive.*

*Thank you Hans.*



## **ATTENTION!!** **Readers and Writers**

According to Webster's International Dictionary the words **cabala**, **cabbala**, **cabbalah**, **kabala**, **kabbala**, **kabbalah**, **qabbala**, or **qabbalah** all refer to a system of occult theosophy or mystical interpretation of the Scriptures.

PON accepts all of these spellings as correct, however, to avoid offending our reader's or contributing writer's personal choice of spelling, the PON editors will only use the generic spelling, '**Qabala**', in all articles and other written applications appearing in *The STONE*.

An *exception* will be made when referring to book titles that include a version of the word *Qabala*. To those submitting articles; please underline all titles referenced in your submission. It will be assumed that your written titles are correct and therefore, they will be printed as received.

Also: Please use a single space between sentences.

Thank you.  
Rick Grimes - Editor-in-Chief



## Notes on the Lesser Ritual of the Hexagram

by Mark Stavish, M.A.

### Introduction

The LRH is given in the Golden Dawn as a Portal Level technique<sup>1</sup>. Meaning that is was the first planetary ritual GD students were introduced to, in a similar fashion as the LBRP was the first Elemental ritual they received when passing from 0=0 *Neophyte* to 1=10 *Grade of Zelator*. In the same vein, this symbolized the passing of the student from the *Philosophus Grade* to the preparatory chamber of the *Portal*, to synthesize what had been learned in the previous 3 1/2 years of study, prior to initiation into the Adept level grades.

The Portal Grade lasts for nine or more months, and is designed to give the student sufficient time to synthesize their previous work into an effective whole.

Surprisingly, this may not have been as difficult as it seemed. While much is made of the Golden Dawn system, compared to other organizations, students learn comparatively little in terms of operative techniques, in their initial four or five initiations. The Pathworkings comprising a large part of the initiations are limited, expectedly, to the nine paths leading up to Tiphareth.<sup>2</sup>

Most of the work centers around the LBRP, Elemental meditations and invocations, and spending a lot of time learning *occult methods*: such as divination, geomancy.

<sup>1</sup> *Self-Initiation into the Golden Dawn Tradition* by Chic Cicero and Sandra Tabatha Cicero. Llewellyn Publications, St. Paul, MN. 1995. P. 689-691.

<sup>2</sup> For more information on the various effects and uses of Pathworking see: *Magical States of Consciousness* by Melitta Dennings and Osborne Phillips, Llewellyn Publications, St. Paul, MN., and *The Philosophers of Nature* (PON) Qabala Course Lessons: 35-57.

tarot, astrology, and basic alchemical theory.

Rituals such as the Supreme Ritual of the Pentagram, talismanic magic, the rituals of Invisibility, Transformation, and Spiritual Development, all of which are found in Regardie's *Golden Dawn*, were reserved for the "Adept" level classes.

### The Portal

The Portal Grade also consists of learning the *Opening by Watchtower Ritual*<sup>3</sup> created by Israel Regardie, so that students could synthesize the material they had previously learned, and if possible, achieve an *inner initiation* into Tiphareth. This ritual is similar to the *Consecration of the Rose+Cross Ritual*, in that it requires that the student know the operative rituals they have previously learned by heart and combine them into an effective and single operation.

"The Portal is very much a compendium of the earlier grades as well as a completion of them... The Portal grade in particular is concerned with the process of inner alchemy - of separating and examining the parts of one's own psychological and spiritual working - in order to balance and merge them again into a more unified whole which makes true spiritual attainment possible."<sup>4</sup>

In their work, *Self-Initiation into the Golden Dawn Tradition*, the Ciceros have also added several meditations and rituals for the Portal Grade, and in their view of the Golden Dawn system, have moved the Supreme Rituals of the Pentagram to this level. In addition, at this point, the *Ritual of the Rose+Cross* was also learned. They also place *The Middle Pillar* in this section of the curriculum, but suggest it can begun at the beginning of training along with the *Lesser Banishing Ritual of the Pentagram* as well.

Other techniques are also learned at this phase, but it is uncertain if they belonged to the original Golden Dawn curriculum, or are later additions. These exercises, as outlined by the Ciceros, are primarily designed to increase will, concentration, memory recall, and prepare for contact with one's *Holy Guardian Angel* - symbolized by the candidates pending initiation into the Grade level (5=6)

<sup>3</sup> The *Opening by Watchtower* was created by Regardie and based on the *Supreme Ritual of the Pentagram*, and *The Consecration of the Vault of the Adepti*.

<sup>4</sup> Ciceros, p.605.

assigned to Tiphareth.

Thus, a great deal of time is spent by new students in balancing the 'Elements' of their personality in preparation for work on specific inner functions of the psyche - as symbolized and contacted via 'planetary' work.

### The Lesser Ritual of the Hexagram

The Lesser Ritual of the Hexagram was designed to assist students in learning the elementary aspects of invoking and banishing of solar (and later planetary) powers as they relate to the Elements.

Regardie states, "When thou shalt desire to purify or consecrate any place, thou shalt perform the Lesser Banishing Ritual of the Hexagram, either in conjunction with, or instead of that of the Pentagram, according to the circumstances of the case." He further states, that if you have done Elemental working, it would be a good idea to banish with the LRH prior to doing any Planetary work.

However, nothing is said about *how* or *why* you might invoke an Element, or an Element via a planet through this ritual.

This then appears to be a more complex relationship of ideas than simply invoking or banishing a planetary force. In many respects, the Lesser Ritual of the Hexagram is more complex, and possibly powerful, than the ritual it precedes.

Four variations of the hexagram are used instead of one, each relates to a particular element, and yet, an explanation of this relationship is never developed in any of the literature! This is probably due to many folks jumping over this ritual, as is often done with the Lesser Ritual of the Pentagram, and never realizing its benefits.

Part of the significance of the relationship between the Hexagram and the Elements come from the fact that the symbol being used is a *hexagram*, or the symbol of the Sun. Not only is the Sun used as the great equalizing power in the Solar system, in relationship to the other planets, but it is

also the source of matter in the solar system.

All matter, esoterically, and possibly exoterically, is a result of the condensing of solar energy. This energy condenses in stages, represented by the Elements themselves. From Fire, to Air, Water, and finally solid matter, or Earth.

Thus, through the Lesser Ritual of the Hexagram, we can access Solar power in all of its various manifestations.

We can also access the Elements as they relate to the six additional planets represented by the traditional hexagram. However, in this case, the essence of the planet, or its solar aspect, is what is being invoked. This can also only be done at certain times of the year because of astrological considerations.<sup>1</sup>

***"When thou shalt desire to purify or consecrate any place, thou shalt perform the Lesser Banishing Ritual of the Hexagram, either in conjunction with, or instead of that of the Pentagram, according to the circumstances of the case."***

***....Israel Regardie***

### The Elements

*"I am the rescuer of matter!" - Golden Dawn Ritual*

*"...a man capable of remaining in Tiphareth has "spiritualized" his matter, has formed his glorious body, and has obtained the power to go beyond incarnation." <sup>2</sup>*

The Triangles of the LHR are placed in astrological order around the circle: Fire to the East, Earth to the South, Air to the West, and Water to the North.<sup>3</sup>

In the LRH we are introduced for the first time to the triangles as ritual symbols. The triangle of Fire is the animating part of nature, and gives us energy for initiation. Water is essentially passive, or supporting of the energy invoked, thus assisting us in having a realization of it on some level.<sup>4</sup>

"Fire purifies the soul, it gives initiation. Water purifies the

<sup>1</sup> *The Philosophers of Nature (PON) Qabala Course, Lesson 34, p. 2-5.*

<sup>2</sup> *PON Qabala Course, Lesson 17, p. 1.*

<sup>3</sup> It has been pointed out to me by Paul Hume (praxis email list) that in Crowley's *Liber O* all of the hexagrams begin with the Triangle of Fire, including the Hexagram for Water, which traditionally begins with the Triangle of Water. This final hexagram is the only one to begin with Water in the Golden Dawn variation of the ritual.

<sup>4</sup> *PON Qabala Course, Lesson 72, p. 1.*

body, it provides it with health, or at least, the strength to sustain initiation. Air helps the restructuring of the mental, of the psychic elements. Air is the cement in the construction of the psychic bodies. Earth is the element which strengthens the material structure of the body.<sup>1</sup>

The notion of mixing the Elements and the Planets appears only once in the GD material - with this ritual. The use of the Elements to invoke and sustain planetary initiations is stated by Dubuis, but not by other authorities in print. This idea of using all four Elements in relation to a planet/sepheroth and not just its attributed Element (such as Fire for Mars/Geburah, Water for Chesed) maybe a singularly major contribution by Dubuis to Golden Dawn style magic.

In Kether, all is pure energy; in Daath, the gateway between pure energy and subtle matter is formed (*prima materia*); in Tiphareth, the balance between energy and matter is established; in Yesod, energy predominates, but matter is present; and in Malkooth, there is pure matter.

In Elemental magic we move the energy-matter-consciousness matrix more or less horizontally. But, by affecting the *Solar Elements* (LRH), we are in effect, effecting the quality and quantity of energy that becomes matter. This can then also be extended to the remaining planetary and zodiacal rituals.

The Hexagram of *Fire* represents the Solar energy that we can contact.

The Hexagram of *Air* represents the Solar energy we can absorb, as well as be inspired by.

The Hexagram of *Water* represents the Solar emotions we can feel.

The Hexagram of *Earth* represents the Solar energy that makes concrete matter that we can move and touch, in short, The Philosophers Stone.

The "Kings" are the angelic force of Tiphareth, as well as the perfection of the Elements of Malkuth (Elemental Kings of Earth, Air, Fire, and Water). These Elemental Kings, or perfect expressions of Divine Consciousness in the phenomenal state of matter, are created in one respect by our 'spiritualizing matter' - or The Philosophers Stone. By invoking or banishing the Elements as they relate to Sol, we

are in fact, dealing directly with these 'perfected Elemental archetypes' we call "Kings". These perfect expressions of matter come from Tiphareth, and it is they that we are drawing upon when we do the LRH.

Paralda, Niksa, Ghob, and Djin are all expressions, in the Hermetic context, of the harmony and spirituality of material creation, or "Heaven on Earth".

It is no surprise then, that this form of the hexagram is the one that is used when making the Elemental "Disk of Earth". This disk, is used for acts of invoking and banishing Elemental Earth forces; as well as an altar when consecrating a tincture or talisman (as it represents our psychic centers in the 'Earth'), and as a shield of defense against generally hostile astral forces.

This last point is by far the most interesting, in that at least one organization has replaced the symbol of the Earth with that of the Quintessence for this Hexagram.

These symbols are placed at the center of the Fire Triangle of each hexagram.

Also, when invoking Air, the sign of the planet is placed in the upper triangle, and the sign of the Element in the Lower. Mercury, Venus, and Saturn can be invoked during astrologically favorable times

Mars and Jupiter can be invoked using Fire. Water can never be invoked in the Northern Hemisphere, as it planets are never situated to the North of the Earth.

Quintessence can only be invoked using Saturn, and only if mastery of the previous operations is attained.

For the names to be used, Dubuis states the following: Water, the name in Yetzirah; Air, the name in Briah; and Fire, the name in Atzilooth.

Unlike the traditional Golden Dawn teachings however, Dubuis states that the spheres of Hockman and Kether should never be invoked using the hexagram, even by mistake.

### The Quintessence

*"The invisible tinging spirit is the pure fire of Gold... The father of the stone is Sol."*

- Bacstrom's Alchemical Anthology

<sup>1</sup> *PON Qabala Course, Lesson 53*, p. 3-4.



Dubuis' use of Quintessence in place of the Kerubic Sign of Earth, while reflecting his *operative* alchemical background creates some interesting considerations.

If we consider that the sun in our solar system is the source of all life: energy and matter, then it is in short, *The Philosophers Stone* of our solar system.

Since the Hexagram of the South, is the traditional hexagram of two intertwined triangles, it is then also the same hexagram that we use then invoking any or all of the planetary powers. This in essence, is suggesting, that when we invoke planetary powers through the Supreme Ritual of the Hexagram, we are in fact invoking the balanced energy of that planet, as it is reflected or harmonized through the Sun (or our personal 'Sun' i.e. Inner Master).

The hexagrams then used in the GRH represent a dynamic tension of material and spiritual energies, as well as actual matter and energy, harmonized and directed by the Quintessence. This Quintessence is the absolute source of energy and intelligence, or the *Akasha*, when symbolized in the Pentagram Rituals.

The use of Quintessence at this point, then makes a little more sense as it can be seen as an extension of the idea of 'spiritual' energy, taken to greater detail, via an explanation of the planets.

That is, the Quintessence in the Pentagram Rituals is the unifying source of all Elemental energy. In the Planetary rituals we simply take this idea and apply it in greater detail, to each of the planets and their related psychic centers, ideals, etc.

#### "About me flames the Pentagram...."

If we consider this last point, the Quintessence in the center of the Pentagram used in the Greater and Supreme Rituals of the Pentagram, and the Quintessence in the center of the Hexagram, then the phrase, "About flames the Pentagram, and In the Middle of the Pillar Shines the Six-Rayed Star" has a slightly different meaning. They then in fact become flip-sides of the same coin, so to speak. This idea of the two stars becoming one, and creating something greater, is also stated by Aleister Crowley in *Liber DCCCXII vel ARARITA*. Point Eleven states, "Also I have welded together the Flaming Star (Pentagram) and the Sixfold Star (Hexagram) in the forge of my soul, and behold! A new

star...that is above all these."<sup>1</sup>

#### Suggested Meditations on the Hexagrams

*"He that prudently draws the virtue out of the sol, and his shadow, shall obtain a great secret. Again, it is said, without sol and his shadow, no tinging virtue or power is generated. And whosoever is that shall endeavor to make a tinging or coloring tincture without these things, and by other means, he errs, and goes astray from truth, to his own hurt, loss, and detriment."*

- Bacstrom's *Alchemical Anthology*

Just as we are directed to perform individual banishings, invokings, and meditations on the Elements, it is desirable to perform similar operations on each of the four variations of the Hexagram. Meditations on each as an individual unit, focused around the theory and philosophy of how each of the Elements relate to each other in creation, as well as aspects of the Sun, will strengthen not only our use of the LRH, but also when doing the SRH.<sup>2</sup>

*The Fire Hexagram* - Imagine the Hexagram of Fire before you (or in the center of your heart). Imagine the fire as a part of yourself, and that you are receiving the radiant energy of the cosmos through this symbol.

*The Air Hexagram* - the expanding, inspirational, and clarifying powers of the cosmos. Through the air we breath, the fire of the cosmic is accessible to us.

*The Water Hexagram* - the emotions and feeling of the Sun, or solar part of our self. The love for all creation that the sun generates

*The Earth, or Quintessence, Hexagram* - perfect material

<sup>1</sup> *The Magic of Thelema: A Handbook of the Rituals of Aleister Crowley* by Lon Miolo Duquette. Samuel Weiser, Inc. York Beach, Maine. 1993.

<sup>2</sup> John Michael Greer in *Circles of Power* (p. 147-148) Suggests using the colors red and blue when visualizing the hexagrams. This is not mentioned in Regardie's *Golden Dawn*, but is a logical extension of the visualization at this point, since here, the Elements are being effected, and the Hexagram is often imagined as two triangles of Fire and Water (the primal forces of creation) intertwined. Point up is red, point down is blue, except for the Fire Hexagram (of the East), where the first triangle is red and second triangle is blue. In Crowley's Thelemite/A.A Star Sapphire ritual the colors are reversed, with the fire descending and the water, or prayers, ascending. See: Duquette, p. 126.

creation, balance of energy and matter in expression. Love, Energy, and Expansion are all united and expressed on Earth via the Power of the Sun. This quintessence, when in contact with matter, re-balances any disturbances and creates a condition of dynamic harmony. It is Fire, Air, and Water in combined and perfect expression.

Operations on Sol then will have a transmuting effect on our entire being: physical, emotional, mental, and spiritual.

The Physical effects should be greater health, particularly in the realms of heart, circulation, blood, and respiration.

The Emotional effects should be greater feeling of unity and love with the cosmos, as well as increased feelings of sympathy and sorrow for the human condition. An almost manic-depressive condition can develop of great joy accompanied or followed by weeping.

The Mental Effects should be greater clarity and insight into the harmony of events and people. Increased intuition and inner revelation.

The Spiritual effects should be Vision, Knowledge, and Conversation with your Holy Guardian Angel. Direct dialogue with your Inner Master.<sup>1</sup>

Omraam Mikhael Aivanhov states that to obtain positive benefits from the sun we need only meditate on it as it rises in the morning.

"When we gaze at the sun, therefore, even if we don't know it, our soul assumes the same shape and becomes a luminous, incandescent sphere. It is the law of imaginative magic that is taking effect: we look at the sun and our whole being begins to resemble it. Simply by looking at something, we create an association, an allegiance between ourselves and the object we are looking at, our vibrations adjust to its vibratory rate and, quite unconsciously we imitate it."<sup>2</sup>

Aivanhov further states that simply by raising ourselves 'mentally to the subtlest regions (of the sun), and once there, maintain an expectant, receptive attitude and wait(ing)' we

can absorb the vivifying elements of the sun to re-balance our inner Elemental conditions.<sup>3</sup> Through such meditations, imaging ourselves in the "City of the Sun" surrounded by beautiful beings of light, love, and wisdom, we can even communicate directly with their inhabitants and our Inner Master. But that this can only occur if we continue to take on and imagine things from the 'perspective of the sun'.<sup>4</sup>

### The Inner Master: Contacting our Holy Guardian Angel

*"This is the real function of the ceremonial magician, to construct the right forms out of his own being for his own spiritual force to indwell". (p.144, Knight)*

The purpose of these rituals is to give us an interior initiation, one that ultimately will take us beyond the need for any exterior ritual, rite, initiation, or action whatsoever. This state of inner guidance is attained when we have developed a relationship, a veritable and true dialogue, with our Inner Master, or as is called in modern magical circles, "Knowledge and Conversation with our Holy Guardian Angel".

Possibly, this state or condition is best described in relationship to alchemy, by the following:

"When you'll be an alchemist, there will certainly be two things that you have to experience. While meditating in front of your retort, you will feel your heart becoming fulfilled both with the burden of the world and with universal love; so, you'll have much difficulty keeping your eyes dry. If this state has been reached, then you have reached the state of the Authentic Alchemist. Then you won't need any formula, ritual, or prayer, direct contact resolves everything. In this state of Universal Love, be sure not to privilege someone in particular, except if the help requested concerns him or her. In these extraordinary states, think of the correct meaning of: "You will leave your parents, your wife, and your children, to follow me". If love in particular is contaminated with egotism, it will hinder the opening of Universal Love.

As soon as you have reached this state, you can be sure that the Chemist of Malkuth will directly receive from Tiphareth, by night or by day, all the elements he lacked, whether are

<sup>1</sup> At the 6<sup>th</sup> Annual PON Conference in Colorado Springs, CO. Dubuis stated that it is best to remain silent for a long period of time after having this relationship develop. Wait until you receive an inner impulse that it is alright to speak before doing so. We are to listen and learn from our Inner Self, not dictate to it!

<sup>2</sup> *The Splendour of Tiphareth* by Omraam Mikhael Aivanhov. P.33.

<sup>3</sup> Ibid, p. 29.

<sup>4</sup> Ibid, p.44



from the domain of knowledge, or of Knowledge.

With Sendivogius, we say now, "burn all your books even mine".<sup>1</sup>

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email: MRKSTAVISH@aol.com



Mexican (Mayan) Calendar Stone

## Book Review

Submitted by  
Joseph Caezza

THE HERMETIC MUSEUM: Alchemy and Mysticism by Alexander Roob. Taschen, Hohenzollernring 53, D-50672 Kolin, 1997; 711 pp., \$29.95

This volume easily ranks as the most significant work in recent years on western alchemy. It succeeds not by merit of its brilliant yet brief text but on the grandiose virtue of classic illustrations. Here are the visions of Blake, Jacob Bohme and Hildegard Von Bingen among others placed in appropriate context with the very finest of hermetic icons. This fabulous collection of images many of them in vivid color indeed constitutes a museum. Connoisseurs who already own Klossowski de Rola's GOLDEN GAME or Fabricius's ALCHEMY, THE ROYAL ART, similar studies of this kind illustrated only in black and white will find very little overlap.

The ingenious organization of these plates testifies to a profound understanding of the hermetic enigma. An initial chapter explores cosmological foundations captured in the well known symbols of the sun, moon and stars. A section devoted to "Genesis" aptly clarifies alchemy as the sacred science of continuous creation. Images from Cabala, Tantra and Pythagoras support this thesis. The central mystery of germination, gestation and growth finds greater explication in a further section entitled "Genesis in the Retort". One finds here the magnificent engravings from Barchusen's ELEMENTA CHEMICA and the splendid paintings from Salomon Trismosin's SPLENDOR SOLIS.

The cover illustration taken from a 1516 painting depicts Nature admonishing a misguided alchemist to abandon the deceptive mechanical wonders of laboratory chemistry. True alchemy always follows Nature. The Great Work is not technology but perception refined beyond the labor of applied artistic intensity to the level of pious contemplation and exalted prayer. Rather than pursue a true science of genesis only accessible with amplified consciousness seekers too often fall victim to the beguiling myth of salvation through technology. This collection of images serves as a potential vehicle to the expanded perception required for a genuine Opus Magnum. This is a book to live with, an alchemist's pillow book.

A good picture is worth much more than a thousand words.

<sup>1</sup> *The Philosophers of Nature (PON) Mineral Alchemy Course, Lesson 72, p.4.*

Special thanks to Diane Bourne for the information on Thelema and Star Ruby Rituals.

Often in the annals of hermetic literature, inscrutable texts such as THE ROSARY OF THE PHILOSOPHERS or the TWELVE KEYS OF BASIL VALENTINE serve as background for mind shattering icons that bear the true force of revelation. The seventeenth century MUTUS LIBER, a wordless book of fifteen plates represents an outstanding example of hermetic hieroglyphics. Roob presents captions to these figures closely following interpretations of Eugene Canseliet, pupil of the legendary alchemist Fulcanelli.

A section entitled "Hermetic Yantras" calls to mind the mysterious homology of symbolic forms presented by western Alchemy and Tantric Yoga. Both disciplines pursue the central goal of unconditional Being framed by elements and principles emanating from and returning back into cosmic wholeness. Alchemists through the ages have attempted two dimensional geometric projection of the archetypal process of Nature in mystic diagrams which serve as superb supports for intensive meditation.

Other sections on topics of "Divine Geometry", "Signatures" and "Script" among others justly attend to the myriad peripheral aspects of the Royal Art. Concise explanations clarify bewildering arrangement of forms. The presence of glorified sages, unknown saints and exalted adepts emerges from these pages to lift the casual reader beyond the confines of ordinary consciousness.

The recent issue number five of Lapis magazine included Roob's introduction to THE HERMETIC MUSEUM as a feature item in its "Lovers of Wisdom" column. The magazine's cover photograph almost identical to one in the book depicts the inside of a linear accelerator. An account of "modern practical alchemy" describes the Goddess element, copper, bombarded to the extreme of penetration by charged high velocity atoms of tin. Fusion of tin, atomic number 50, with copper, atomic number 29, produces gold, atomic number 79. Is this true alchemy?

Adept alchemists understand forced fusion of this kind to be nothing less than rape. This violent manipulation counts among the most abominable crimes conceivable. Correctly executed hermetic work is neither a team effort nor a spectator sport. It proceeds with the sacred intimacy of matrimonial consummation. A section of Roob's book entitled "Conjunctio" reveals this concept with a plethora of images featuring a royal couple engaged in pre-coital gestures.

This work of over seven hundred pages in sewn signatures printed in Italy offers a genuine bargain to any serious

student of Hermeticism. These eruditely captioned illustrations on high quality chlorine-free paper represent a lifetime of dedicated research. Here are untold hours of contemplative entertainment, inspiration and insight.



## IMPORTANT Announcement!



*Remember to  
Renew  
Your  
Membership  
to*

# P.O.N.

*It's not too late!  
Join NOW to insure  
uninterrupted  
receipt of  
THE STONE*

## TIPS & HINTS

*Tips & Hints are suggestions sent in by PON members and STONE readers. Some entries, like the one below, are offered anonymously.*

The following are some practical suggestions taken from the PON course material. They are designed to be of use to the membership regardless of which course material they may be working on, that is *Qabala*, *Spagyrics*, *Alchemy*, or *Fundamentals of Esotericism*.

### *Using the Day of your birth attune yourself to Kether.*

This can be done by using the names of the Four Divine Names of the sepheroth, the "Bornless Ritual" excerpt, or simply imagining it as a large, brilliant white sphere light above your head and touching your crown, or sending a shaft of light into your cranium (at about the level of your eyes).

If you chose to use the Divine Names, you have several options:

- 1) Intone them from the top down, starting with the Name in Atzilooth;
- 2) Intone them from the bottom up, starting with the Name in Assiah (See: *Qabala Course, Lesson 12*); or,
- 3) you can intone them in combinations related to the Three Principles of Alchemy, or Sulphur, Salt, and Mercury (see: *Fundamentals of Esoteric Knowledge Course, Lesson 5*)

By vibrating the Names from the World of Fire to the World of Action/Matter, we make increasingly dense these energies so that we can access them. When we vibrate the Name from the World of Earth to the World of Fire, we increasingly dissolve the blocks that have been created in that sphere during the descent into matter and incarnation.

When vibrating them in combinations, we can begin to understand the link each world has to the other, and their role in the transfer of knowledge and energy. This is an alchemical application of Qabalistic Names, and helps create conscious links within us between our inner worlds. Prior to intoning the Names, after their intonation, or even as an exercise in itself, we can add the "Invocation of the

Bornless One" to our visualizations of Kether. Here, the "Bornless One" is our Highest Self, our "Holy Guardian Angel" or "Interior Master" who we seek identification, vision, and conversation with.

*"Holy Art thou Oh Lord of the Universe;  
Holy Art Thou Whom Nature Hath not formed;  
Holy Art thou Vast and Might One;  
Lord of Light, and Lord of Darkness."*

This invocation can be found in *Qabala Course, Lesson 69*, or in the writings of Israel Regardie (*The Golden Dawn*, and *The One Year Manual*).

Remember, when visualizing Kether, imagine it as a large sphere of brilliant light, alive and pulsating, about the size of a basketball. It should just touch the top of your head. You can even imagine a small thread of intense light moving out of it, into the center of your head, and infusing it with brilliant light.

These exercises can be done anytime, but you will find that they will have an extra impact when done just before sunrise on the weekday of the day of your birth (Monday, Tuesday, etc.) as well as on your actual natal day.



## **SPECIAL THANKS!**

*If you noticed the postmark on your last issue of The STONE you will have noticed that it was posted in Salt Lake City, Utah.*

*Vie and Norm Engel - of Salt Lake City - have graciously accepted the task of printing, stuffing, and mailing The STONE to each of you. I thank them for their gracious help and welcome them to The STONE staff.*

*Rick Grimes, Editor*



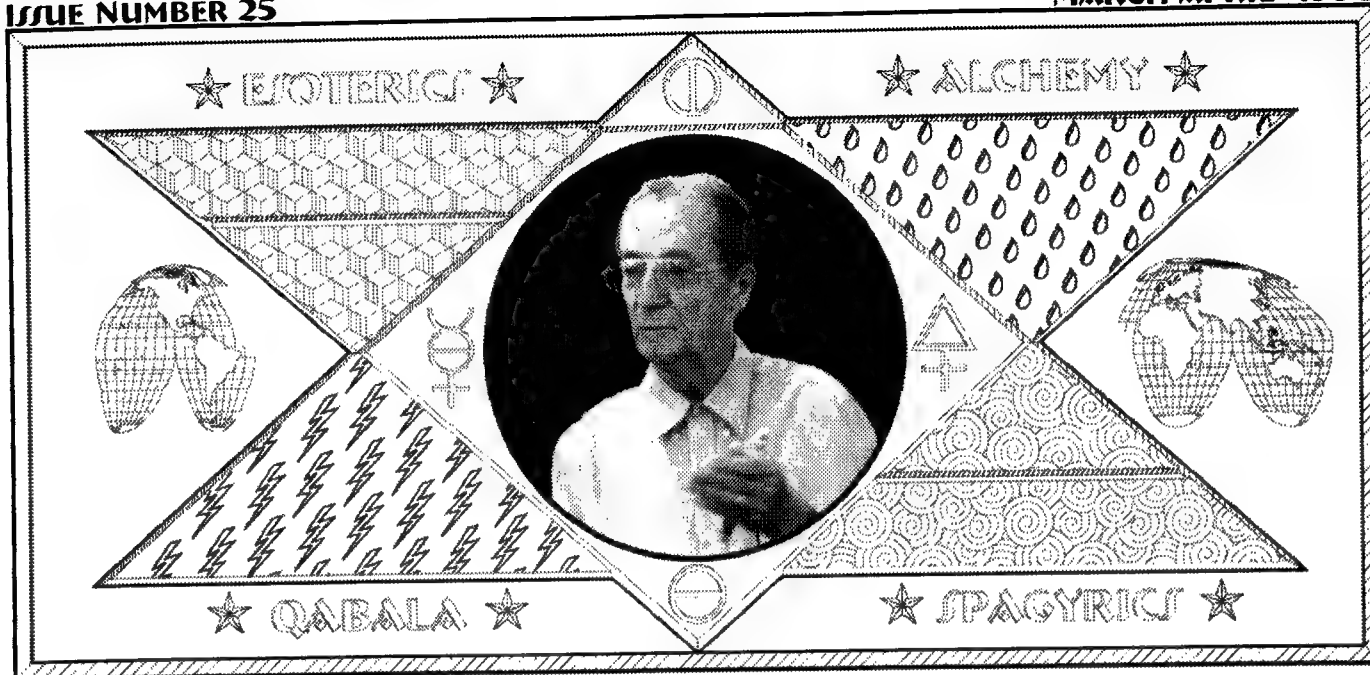
# THE STONE

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## A Message from the President by Russ House



group endeavor. Characteristics of the best experiences included clear goals and ethical values, and the absence of these were noted in the negative experiences.

The Philosophers of Nature has a clear set of ethical values and goals, which are interrelated and cohesive. This 'yardstick' helps provide guidance to the officers to make certain that our choices are in alignment with our stated objectives.

In the past week, I received two emails, which raise delicate issues for our association. The answers to these arise from my own understanding of the ethical values and purpose that the officers of the association have established. I would like to present these topics here, since I think that they are worthy of contemplation by each person in their oratory, against the yardstick of their own personal code of ethics.

The first point to make is that both emails were sent by people of absolute sincerity, who are stating that certain actions of the association are in conflict with their own beliefs for what is best. My purpose in writing about these messages here is not to win an argument, but rather to stimulate the thinking of the reader to arrive at their own understanding and balance.

The first email came just hours after I had authorized Adam McLean to publish portions of transcripts from the Philosophers of Nature seminar that took place in Winfield, IL, in October 1992. A well-known publisher and author, McLean has organized a large and successful Internet-based information resource for all aspects of alchemy. The address is

<http://www.levity.com/alchemy>. The authorized selections consisted of the lectures given by Jean Dubuis and Patrice Malézé on a variety of topics, some on general esotericism and the 'Becoming of Man', as well as topics on practical spagyrics and metallic alchemy. In the latter, practical works with antimony, the butter of antimony, and mercury were referenced. These substances are dangerous and can not be used in the laboratory without a measure of risk. Before the selected transcripts were published, I examined the text and added various explanatory details to make the selections more useful for the readers. While Jean and Patrice both pointed out safety issues at appropriate places in their lectures, often I would add emphasis to these. The index to these pages on the Internet is at <http://www.levity.com/alchemy/pon-indx.html>. I have recently added an additional article on safety to this site because of the email described below.

The email that I received pointed out several issues, with a tone of alarm. There was a concern that butter of antimony and mercury are dangerous, and that publishing about dangerous materials could invite the authorities to close the association down, if we drew unnecessary attention to

ourselves in this manner. The suggestion was made that Adam's Internet resource should limit itself to the 'theoretical and scholarly work rather than the practical matters that you and I involve ourselves with'. A follow-up email underlined concerns that

open publication on practical alchemy could precipitate repression by the government. Additionally, the writer expressed concern that open publication would attract more members to the association, and dilute the 'active, intelligent, hard-working members with pure souls' with more 'cranks' with 'deviant, evil souls'.

The second email was from a writer, whose native language is, perhaps, Spanish or Italian. It represents the concerns of a group of 'lovers of the Art' who are deeply concerned that The Philosophers of Nature sells courses on Alchemy, Qabala and Esotericism as if we 'sold potatoes, carrots or bread'. Further, they point out that it appears that the traditional methods of transmission are not respected, such as transmission of teacher to disciple (or better still, to the

**"THE PURPOSE OF THE PHILOSOPHERS OF NATURE IS TO SERVE HUMANITY THROUGH THE OPEN DISSEMINATION OF INFORMATION THAT GENUINELY CONTRIBUTES TO ITS EVOLUTION, WITH A PARTICULAR FOCUS ON THE WESTERN ESOTERIC TRADITION, ALCHEMY AND QABALA."**

pair Nicholas and Perenelle) by mouth to ear, of the need to personally overcome the challenges of the Alchemical way, and of the disinterest of the teacher in money. In respect to the latter, they point out that the cost is truly not expensive, but that by taking money, we receive compensation for a knowledge that does not belong to us. "The Philosophers' Stone for \$100!!!" is the tonality of our advertising, they point out, and unless we transmit "the preparation of the unique and trinite Matter and the uncovered secret of the Alkahest" we do not give what we advertise. Yet, if we do give them, then we kill the essence of our Science.

You can understand that a careful response must be made in both cases, since, first of all, these are offered in the spirit of fraternity by "lovers of the Art", and secondly, because the sincerity is absolute. In both cases, a question, or series of questions is asked, and despite the expressed concerns, a willingness to accept that they have not perfectly understood our motives is stated.

I have chosen to express openly my answers here in a public forum because these are ethical and philosophical issues that have I have frequently contemplated, and I think that I am not unique in that respect. I think that the issues are one where we must strive to attain a measure of 'balance' rather than choose an absolute position. It is necessary that the tone of my responses is highly personal, and for that reason, I will remind you that my interpretations of the mission and values of the association are not privileged in any way by the role that I presently fill as President. More important is the point of balance that you find personally.

One point of balance is "openness vs. secrecy", another similar one is the issue of "respect for traditional values of transmission of the teachings". "Openness vs. safety (of the practitioner, of the association)" is yet another.

Regarding "openness vs. secrecy": I spent many years in societies that had traditions of secrecy. The secrecy applied to technical matters for personal development along esoteric lines, as well as the exact nature of teachings that were in 'higher degrees' which were not discussed with those in 'lower degrees', let alone the 'uninitiated'. Aspects of ritual work were also held as private. Due to my personal interest in Alchemy, I have met many practitioners, some of whom became teachers, or initiators of sorts, and I received from them certain information that was clearly stated as 'private'. I have received visits from people who claimed to know 'the way' and was admonished not to teach what I had received in the way of 'clues' until I knew the way perfectly on my

own and had accomplished the final success. After my success, it was said, I would not be inclined to teach it. I was told that I received only a few clues since I actively taught classes on the subject.

After my initial meetings with Jean Dubuis, which lead to seminars in the USA and the opportunity for us to share our personal values and aspirations, I ceased to devote any further time to teaching in a 'secretive' setting. Over a period of several years, I had worked with about 200 students who were initiates above a certain degree in an esoteric school. I made this choice because I had changed my personal 'point of balance' regarding openness vs. secrecy and instead chose to devote my available time to furthering the mission of The Philosophers of Nature.

Among the observations that I have made during and since that time of reevaluation of my personal values are the following: In France, under the influence of Jean Dubuis and the now-defunct LPN France, there was a valuable program of research conducted in the areas of esotericism, Qabala, Spagyrics and Alchemy. In the USA, attempts to do the same failed, largely for reasons of wider geographic dispersion of the interested people than exists in France, smaller membership by a large factor, and a tendency toward secrecy. While the first two factors can be overcome somewhat by email, periodic seminars, and coordination of research information, a tendency toward secrecy is more difficult to overcome.

There has been a long-standing tradition of secrecy in Alchemy. This brings us to a related 'balance point': "Respect for the traditional means of transmission of the sacred science". The available literature clearly underlines the tradition of secrecy in the Alchemical Art. The picture of the adept as a member of a secret order who conveys knowledge by word of mouth to the tried and tested neophyte is indelibly written in the historical record. The legitimate schools of the Art required the adept to find a successor before their own demise, and to convey to them 'under the guise of philosophy' the workings of Nature. One only has to read the stories of the time in order to understand the impulses for such secrecy. Do you remember the powerful and oppressive church, which destroyed those who would undermine its tenuous hold on the hearts and souls of the faithful? Think of the persecution of Galileo and the Albigenian 'heresy'. There are the kings who tortured and imprisoned alchemists and others to derive from them increased personal power and to control the flow of 'strategic' information that could benefit and empower



rivals. Couple this with the seemingly eternal willingness of the worst of people to exploit the ignorance of their fellow man to feed their own greed and lust for power. The case for secrecy can not be clearer, it would seem. In our own time, some of these influences are diminished, depending on the country in which we reside, while other restrictive influences have grown. One of the strategies of the Church to ward off the threat of Alchemy, in centuries past, was to dilute the available literature with misinformation. Today, there is no shortage of information on Alchemy, which ranges from useless to harmful. The lack, today as always, is in clear and precise information of value. The Philosophers of Nature seeks to make such valuable information available.

As to the suggestion that Adam's site remain devoted to the "theoretical and scholarly work rather than the practical matters that you and I involve ourselves with", I recall a turning point in my youth. Long in search of practical information concerning Alchemy, I had haunted large libraries in my quest. One day on a whim I visited a smaller university library, where among the dry husks of scholarly works on Alchemy, I found Praxis Spagyrica Philosophica<sup>1</sup> by Frater Albertus, where it had been placed as a gift. This book opened new doors of inquiry to me, alerting me that there was a school for practical alchemy in the United States which had operated for almost twenty years without my knowledge. This led me to my first teacher, Albert Riedel. It is in the hopes that some seeker may find the first signs that they are not alone in their search for practical information that I have agreed to publish information on Adam McLean's well-traveled site. The fruits of this research by Jean Dubuis and others was not conceived to lay in the dark shelves of some private archives.

But, what if the useful information was held only by a 'select few'. Worse yet, what if the means to find the 'tried and true' aspirant were disrupted, and the legitimate information and principles of the Art were lost to humanity? The primary means in the old days for finding the worthy neophyte included the fraternal system, as well as the 'traveling adept'. In the former case, the graded 'mystery schools' were a means to 'sift' the students progressively, to expose them little by little to theoretical principles, and progres-

sively to practical experimentation. The method was, from most indications, effective. In reading the masterful work of Christopher McIntosh on the methods of the Golden Rosicrucians<sup>2</sup>, one sees evidence of this means of education. Still, the decline of all such human associations as they become progressively poisoned by contact with the ills of the humanity, which they intend to serve, seems inevitable. While a number of these schools exist, their legitimacy must always be questioned. (I refer to the legitimacy of spiritual intent rather than that of an 'unbroken charter' from ancient times, since the latter does not guarantee the former.)

Frater Albertus (Richard Albert Riedel) was, arguably, the greatest 20<sup>th</sup> century influence on the renaissance of laboratory alchemy in the United States and English-speaking countries. I was one of the last students of Albertus, and know many of the people who were his associates for one or two decades. One of my dearest friends was an associate of Albertus for more than 44 years. Together they had been students of practical alchemy in the early 1940's at AMORC's Rose-Croix University, and they remained in contact until death separated them. In time, I met a number of the people who were in these early classes, and then some who were in the beginning classes that Albertus started around 1960-1962. The majority of the individuals who were involved in these groups expressed the necessity of secrecy. In one sense, it was based on the traditional values of the school which had brought these people together in the 1940's, and the values were perpetuated by Albertus in his own teaching programs. Still, Albertus had taken an important step which is not to be overlooked: while the majority of his initial students came from the ranks of a specific esoteric school, over the next two decades, he reached out more and more to the people whose sole qualification was a sincere interest, without pre-qualification by membership in such schools.

I consider it useless to speculate on whether or not the secrecy was legitimate (i.e., necessary) in the former cases. It is, I think, necessary to re-evaluate the legitimacy of secrecy today as it applies to the work of The Philosophers of Nature. These questions can be answered best by the sincere student themselves: What if the information now published by The Philosophers of Nature was only available to members of a specific esoteric school, and, what if you were not a member of that school? Would you feel that

<sup>1</sup> Published 1966 by Paracelsus Research Society, and now out of print. Albertus' Alchemist's Handbook is still readily available, published by Samuel Weiser. It is not well known, but many of the sections of the book, including the lists of symbols and certain works which are quoted were directly taken from the AMORC classes in which Riedel was a student during the 1940's.

<sup>2</sup> From the thesis, The Rosicrucian Revival and the German Counter-Enlightenment, submitted by for degree of D. Phil., by Christopher McIntosh, Christ Church, Oxford, June, 1989. I believe this has been published in some form, perhaps with a different title.



humanity had been robbed of something of value? What if officers of The Philosophers of Nature would only send lessons to certain individuals after they had passed certain preliminary tests gauged to judge their preparedness, and then would send them the papers under an oath of secrecy? While we can agree with the admonishment not to 'cast pearls before swine', I think that it is impractical to judge that all people are 'swine' until proven otherwise. There are clear indications in our advertising and in the preliminary lessons which clarify what the PON is (and is not), and those who are not attracted to our purposes find little hope of 'finding earthly riches' in exchange for the price of the lessons and membership.

It is true, as the writer of one email explained, that this knowledge does not belong to any individual – it is the heritage of the seeker on the path. I will go so far as to maintain that the role of the traditional fraternal school has come under reasonable skepticism by the discerning seeker, since the claims of legitimacy are not always demonstrated in the practice of those schools. There is no question that

legitimate ones exist, but their membership is never large, and the door to the portal is protected. The position explained by Jean Dubuis is quite significant: that the lessons can not make an alchemist, but that they can help prepare one to approach the Inner Order, and genuine initiation, which is achieved through solely through the efforts of the seeker. It would be a mistake to consider the PON or any other mundane organization as the "Inner Order"; to do so is to misunderstand the true nature of that attainment: no 'outer' initiation can take the place of interior illumination.

A related issue is that of 'printed matter' versus the 'mouth to ear' teaching from adept to neophyte. The latter is still a legitimate methodology, and, in my mind, it is a preferred method. The benefit is that the person who transmits the information is able to assess the individual and their preparedness, and to tailor the nature of the information, and the means through which it is expressed, so that it best suits the recipient. Still, without a common language, communication is not possible. One only has to look to the curriculum of the secret schools which taught in this manner, in addition to

class work for small groups, to see that they used texts such as 'The Golden Chain of Homer', the works of Paracelsus, Hollandus, and others to develop a common language.<sup>1</sup> Certainly, keys for opening these 'closed' books were given orally to the best-suited recipients. There is no reason to think that these means have been abandoned today, even within our association. In addition to the 'one on one' method, there is another method little understood, which can be used effectively by a teacher who has the capability to teach in this manner. It consists of a 'multi-level, multi-channel' teaching, which can be done orally during a lecture, for example, or at times in written teachings. I first recognized this in lectures about 15 years ago, when it was clear that several levels of understanding were being addressed at the same time, which would be equally effective for a number of people, each of whom could derive information at a level appropriate to themselves. This is a method of teaching from the 'heart' where the 'brain' is a resource subject to the impulse of the highest level of good which is awakened in the teacher.

Similarly, many individual technical problems are answered one on one by email, phone, letter or conversation, which are relevant only to the person who is actively working on a specific problem. Such does constitute a 'mouth to ear' teaching, and the quality of the response depends on the preparedness of the one who responds to the need. Our public gatherings permit

each of us to seek a number of responses to a need for assistance, from numerous members, and it is one of the greatest benefits of active participation in these events. Still, the best solution is to receive, through all possible means of assistance, the ability to open the communications with the 'Inner Master', so that one can have a trusted and constant source for assistance in every need. One fundamental purpose of The Philosophers of Nature is to provide access to the outer means that will lead one to the interior means of genuine initiation.

<sup>1</sup> For one example, look to Albertus' Alchemists Handbook, where he reprints an outline of the curriculum of a branch of a Rosicrucian Order in Germany. There are other indications of the same methodology.

**THE 7<sup>TH</sup> ANNUAL SEMINAR**  
of The Philosophers of Nature will be held in the Chicago area June 19-22, and will feature Jean Dubuis and other guest lecturers, practical demonstrations, and more. Plan to arrive on Thursday evening and depart after 5PM on Monday to take advantage of the full program. Registration info will be sent by mail, and available on our web site by March 20<sup>th</sup>. We look forward to seeing you!

Another traditional ethical value has been expressed variously as “thou shall not sell the gift of God”, and “you can not serve God and Mammon”. One of the writers expressed a concern that we sell (though not expensively) courses on sacred sciences. I will not belabor the facts that other societies charge small amounts for ‘initiation fees’ in their temples, or that some sort of membership fee is assessed to offset the costs of administration, postage and printing, or their physical operations, since we can not know whether these schools are ‘legitimate’ and it is not our business to be concerned with them. I will only say that to my knowledge, no lecturer or writer or officer of our association has received any financial compensation for their work. For the last four years, I can say this without any reservation, and I do not suspect that it has been done differently before that time. It is true that fees are collected for membership, and the members receive six copies per year of a newsletter; it is also true that we collect fees for the printed lessons, and that the costs have been reduced to make them even more affordable than previously. It is true that the excess fees are used to defray costs for office equipment, use of office space in a private residence, and for extensive postage and, infrequently, for travel to further the work of the association. “The gift of God” is not relevant to postage, printing costs, and similar things – it is relevant to revealed knowledge and what we might call ‘occult skills’ necessary to conduct the Work for the benefit of others. For such, no material compensation is offered since it would be meaningless. No officer receives wages or compensation, since their efforts must bring their own rewards. All officers earn their living from their full time employment, and devote some part of their personal time to the interests of the association.

And so, on to another ‘point of balance’ which is delicate and deserving of deep consideration: “Openness vs. safety”. What knowledge of any value bears no risk? As we seek to know ourselves and the workings of Nature, we risk destruction along with enlightenment. Any ‘earth-shaking’ revelation brings the possibility of new construction to our lives, but also the necessity of de-constructing former points of view that are not in harmony with our new understanding.

Similarly, in practical alchemy, when one takes the first steps to master the art in the vegetable kingdom, one bears risks when one does anything. Distillation of alcohol from wine brings risk of fire, and in most cases, it means that one has broken some law instituted by the government for the protection of its citizens. Concentration of the salts of plant ashes creates alkaline salts that can be dangerous, corroding the skin, or causing blindness if splashed in the eyes. Many

of the essential oils of plants in concentrated form can damage the skin. Despite these risks, the work with plants can be very instructive so that one can learn about the workings of Nature, and derive benefits from their use. One has only to find the widely available and wonderful book of Manfred Junius, The Practical Handbook of Plant Alchemy,<sup>1</sup> to begin practical work. But, alas, not every possible danger is expressed! He doesn’t explain that you can cut yourself on broken glass at every point where glassware is mentioned! He does not tell you not to eat or rub into your eyes the concentrated plant substances that he clearly tells you how to produce! Should this book be taken off the shelves?

Granted, the work in the mineral kingdom is infinitely more dangerous than in the plant kingdom. This has been, and remains, one reason why the plant work is taught before the work in minerals and metals. Other reasons include accessibility of the materials, the lesser cost of materials and equipment, and the means to learn the principles and techniques in a more easily understood and accessible realm. Still, plant works are not without some risk. For the most part, they are little more than one encounters while cooking in the kitchen.

In the mineral/metallic kingdoms, one encounters, depending on the chosen path, dangerous mineral acids, increased risk of explosion, and some of the most toxic substances one can imagine. Worse yet, one encounters precious little guidance that is clearly stated. In historical texts, there are many blinds which are dangerous at worst, and which can lead to decades of wasted time and frustration at least. The Philosophers of Nature has published course material, and held public seminars, which include information on metallic alchemy. It is true that we have encountered some risk as a result. Our ‘point of balance’ is to determine how to do so responsibly. We have seldom published on the paths of ‘animated mercury’ except in classes that are several years into our Mineral Alchemy series. These are only sold to people who have received all of the two-year long Spagyrics course and the preceding courses in Alchemy. One or two times we have published in our newsletter on the subjects, and then only with severe warnings on the dangers. Presumably, if one points out the dangers in experimentation and does so in a progressive sense, then we can not say that the readers are uninformed about the risks. In that case, we would expect that only foolish people would take risks that they clearly cannot manage. I believe that one can never

<sup>1</sup> The Practical Handbook of Plant Alchemy, by Manfred Junius. Inner Traditions, 1985, 1993. ISBN: 0-89281-485-3.

adequately protect the foolish from themselves, or society from the foolish.

The nature of risk to the association itself is also an issue. If we were a 'secret' society and undiscovered to the public, we would still bear the internal threats of dissention, polarization and misuse of power and position. As a public society, we bear more risk, as does every business, association or sports team. The internal threats are compounded by the voices of critics and by active enemies. The more attention an association has, the more it will receive praise and support, and conversely criticism and other attacks. There is no insurance against these except to cease operation entirely. The 'point of balance' is to determine how we present our association to the public. Last year we went on television (the Ancient Mysteries series) to try and represent modern-day alchemy as a rational pursuit, one that is balanced and which does not threaten to undermine the values of modern society. I think that we had some success in that, judging by the amount of positive correspondence.

In the Wall Street Journal, on February 19, 1998, an article "The Mystic Mathematician" reviews Michael White's Isaac Newton. The book points out that after Newton's private papers were examined in 1942, Newton was understood to be "not the first of the age of reason," but "the last of the magicians". A dilemma was born: perhaps the greatest scientist known to the world was an alchemist, and it was precisely his investigations into the Royal Art that permitted him to make his greatest insights into Nature. The reviewer states that perhaps Newton "achieved the greatest alchemical trick of all: transmuting the dross of the occult into the gold of modern science". We know that this genius applied the same logical scrutiny and scientific method to his alchemical investigations that he did to his more 'acceptable' scientific pursuits.

All of us have access, should we want it, to most of the papers that Newton had: those of Philalethes, Monte-Snyders, Flamel, and so on. I can imagine that Newton would have found the works of Jean Dubuis of interest had they been available to him. He would have had fewer technical problems to solve, more information on safety (Newton suffered from mercury poisoning), and the benefit of more than 200 years of progress and understanding. Of course, it is not possible to send this little packet of information back in the past to Newton. Still, today, we have grander possibilities for humanity than Newton ever imagined. Newton never lost sleep at night over the terrors of global warfare with nuclear and biological weapons, yet he

never had the Internet to support his research, and the possibility of simulating his calculations with a powerful computer. Today we do have these possibilities, both the terrors of mass destruction and the possibilities for the triumph of humanity over its lower nature. I believe that The Philosophers of Nature, as it carries out its mission, provides a service to a suffering humanity. We can hope that its officers and members will always choose to do so responsibly, maintaining a balance of the opposites.

I have received many 'secrets' over time, and most are not worth knowing. (Therefore, 'secrets' tend to be safe with me.) The things that I consider worth knowing are not secret – they are instead, spiritual truths. These can be received by any person at any time without binding themselves to oaths spoken in earthly temples. They are easily recognized by the individual who has received them, since they are as fresh as the air, as pure as the sun light, and can never be taken from you by any man or government. They are generally revealed progressively, through the agency of the experiences of life, and while often these are amplified and underlined by the 'words of the ancient sages' they are solely the property of humanity at large, are in fact his heritage, and not the property of any school or teacher. These can be written about and spoken about openly, yet they exist at a level far above the words which can only approximate them. These truths are only received by the student who has prepared for the (Inner) Master to appear. They are worth more than a thousand alchemical recipes, book after book of magical rituals, and an arm-long list of initiatic titles and memberships combined. They cost nothing, and are given freely, but are often realized after great expense of tears, which one never regrets paying.

Some would condemn us, saying that if we convey the truths of Alchemy, we profane the Divine Science, and that if we do not, we are advertising falsely. With the warmest of fraternal greetings to our critics, I will pose a paradox. One law of Nature well understood is worth a thousand recipes with no understanding, for even if the recipes 'work', the alchemist has not evolved. Paradoxically, experimentation with the recipes may provide the basis for the realization of the law. It is not against the law to point the way to the Temple of Light, but we must let each one have the Joy of Realization in absolute freedom, without Guru, without Master, without Priest, for each is the 'son of their deeds'.

**Ora et Labora!**



## OF THE ORIGIN OF ESOTERIC TEACHINGS

by  
Jean Dubuis



In the experience of the consciousness at the highest level, Experience of the Point, Cosmic experience, experience of Eternity, etc. the state of consciousness of man and his access to Knowledge is the same as during the beginning of the Creation and after the return when the being is "realized". In the first case, man has all the powers of the creation - which he will lose - but is unconscious of it; in the second case, he also has the same powers - found thanks to his work - and this time, he is self-conscious.

What is interesting in this experience of the "Point" is that its occurrence triggers for the experimenter a source of information - not available from our earthly level - information on the Origin and the Becoming of Man and the Universe. When the Contact on Eternity happens through the Experience of the Point, the consciousness undergoes both an infinite extension of time, of space and of Knowledge where, immersed in a state of omniscience, the being has the instant knowledge of the Universe. From there comes all the true esoteric knowledge conveyed in our world.

When, after a first contact, the consciousness of man comes down to the level of the Earth, be it rapidly or slowly, a strange feeling occurs in which we remember that we understood everything, that we knew everything, and we suddenly realize that we no more know anything or nearly so. Yet, it is this "nearly" that we will have to retrieve, hold, fix. Thus, from a long succession of renewed Contacts we will be able to start retrieving the elements constituting the Creation.

We explain further that the tentative Contact supposes a taught process. When the contact is spontaneous or natural, this implies that the beneficiary has an inner degree of progress that always results from his work. Thus, each one receives the True Teaching, either through one's own revelations, or through the revelations of the men who came

before us. After innumerable experiences, these Ancients have been able to bring back to the Earth consciousness, element after element, the knowledge of the invisible worlds, including those in the Archives of Nature, an integral part of the Universe.

When the legends or stories of the sacred books tell, for instance, that Qabala was brought to men on Earth by angels and archangels, it is an erroneous interpretation of the origin of the source of information. Properly speaking, it was not angels or archangels who would have transmitted esoteric knowledge such as Qabala or Alchemy (chemistry of God) but only numerous mystical searchers after a long succession of personal revelations resulting from inner experiences.

Each epoch of History expresses itself through its own language, reflecting the culture of the times, to translate a certain number of phenomenons of nature. Thus the concept of the angel was probably the best at a certain period of the history of Humanity to illustrate the teaching brought from an other world. The angels represented like winged humanoids are not, and can never be zealous instructors since they do not have self-consciousness. In our modern language, we would express their function by saying that they are in fact energy sources, like computers, that ensure the automated work of nature; from these sources it is indeed possible to gather information concerning the Creation, when one forays in the space-time they belong to.

The so called "esoteric" teaching was transmitted orally and even fixed in writing, often in a coded way from the Wise men who made certain that Knowledge did not become a tool for power and domination. It is said that the library of Alexandria held numerous such books in which was transcribed the knowledge of men who had had Contacts. We can only regret such a loss for the human spirit and especially for the student on the Path. However, let us not lose sight of the fact that the main source of esoteric teaching still remains the Inner Revelation, which implies a continuous work. For each era of Humanity, this Inner Revelation must adapt to the Path already covered and express itself in a new language.



*Jean Dubuis is the author of the courses published by The Philosophers of Nature, which include Fundamentals of Esoteric Knowledge, Spagyrics, Mineral Alchemy and Qabala. Jean continues his research, and is presently finishing a new course, Treatise on Initiatory Esoterics. Jean will be a guest speaker at our 7<sup>th</sup> Annual Seminar in June 1998. See the announcement on page 5.*



## ABRAHADABRA: Some Thoughts on The Word

by Mark Stavish, M.A.

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### Introduction

*ABRAHADABRA* is the Word of the Aeon<sup>1</sup> of Crowley's Thelema. However, despite his choice of spellings, (there are several), and some of the additional baggage that Crowley carries into esoteric circles, his thoughts on this word are worth consideration.

### Its Meaning

Abrahadabra is translated by G. Davidson<sup>2</sup> as "I bless the dead", is one of the three Holy Names used when blessing a sword (*Clavicus Solomonos*?). Davidson also states that it is derived from the Hebrew "ha brachah dabarah" or "Speak the blessing". It is used as an amulet to heal and ward off evil. When chanted, it is reduced letter by letter.

He further suggests a relationship between it and an older Gnostic deity, Abraxas, or "the supreme unknown, and source of the 365 emanations of Persian theology. It is also found in several Hebrew magical and mystical texts, including, *The Sword of Moses*, and *The Book of the Angel Raziel*. In Gnostic theology, it is used as a term for god, or as a mediator between creation and the godhead.

Crowley spells it so that it adds up to 418 in gematria (19 x 22), or 22 using the "Qabala of Nine Chambers". Several formulae are worked out to show hidden meanings and relationships between the letters, of which the most important appear to be its suggestion of 'double power' or effecting both the Pentagram and Hexagram; and giving the Rosicrucian axiom of "Light, Life, and Love" in numero-

logical expression. "Light, Life, and Love are never lost, but may be called forth eternally from the Cosmic Unity in which they dwell," states a Rosicrucian ritual.

Let us consider these three points:

1. Symbol of the Godhead and Mediator
2. Double Power
3. Triple invocation

### Double Power

As symbol of 'double power' or the unity of the Pentagram and Hexagram, Abrahadabra symbolizes the "mystical marriage" of the microcosm and macrocosm, the Inner and Outer Worlds.

It can be said, that *Abrahadabra* is the Sacred Word invoking the Union of the Higher and Lower Worlds in the student. If this is done correctly, then we can move from being a student to the level of an adept on the level of interior initiation.

This idea of it being a combination of the micro- and macrocosmic forces is reminiscent of the phrase in *The Lesser Ritual of the Pentagram* which says, "About me Flames the Pentagram, and in the Middle of the Pillar Shines the Six Rayed Star!"<sup>3</sup> Here, in the body and psyche of the student, the Elemental and planetary forces are combined and equilibrated.

It is important to note though, that the meaning of the letters may change depending on the level they are being vibrated on. This would differ from person to person, but is worthy of mention. As noted, the astrological associations and meanings of the Hebrew letters can 'shift' depending on whether they are affecting the world of Assiah, Yetzirah, Briah, or Atzilooth.<sup>4</sup>

### Triple Invocation

As triple invocation of Light, Life, and Love, the Word reminds one of the three principle expressions of the Cosmos. When combined, they give is a fourth and fifth point, that of Law and Liberty. By understanding and seeking

<sup>1</sup> See: *Liber 777*, page 44.

<sup>2</sup> *Dictionary of Angels*

<sup>3</sup> One text read, "Before me flames the pentagram, and behind me shines the six rayed star!"

<sup>4</sup> See *PON Qabala Course*.



Life, Light, and Love in creation, we can get a grasp on Cosmic Law, which in turn, is the source of our personal freedom from the negative aspects of karma, or the means of our liberation from the bondage of matter and restriction.

### Godhead and Mediator

As mediator, Abrahadabra suggests that while humanity is Divinity incarnate, 'There is no God but Man, and Man is the Son of God. God is Man,' that we experience this in progressive steps or degrees of expanding (and as such, inclusive) consciousness. We may be Divine, but the leap from mundane earthly consciousness to the Cosmic awareness of Kether is extremely radical, and would shatter our vehicles of perception. Instead, we progress slowly and with the aid of various 'mediators' to assist us.

Among these mediators are the tools we use, be it ritual, symbols, alchemy, or even actual beings, such as teachers and invisible helpers from the 'other side'. Abrahadabra symbolizes the harmonization of our inner and outer worlds, in the realm of Tiphareth, and how we can open up to this powerful, but often-unseen assistance. Regular and daily use of a ritual, such as the Lesser Ritual of the Pentagram, or the Greater Ritual of the Pentagram, stabilize our "Elemental" nature and allow the forces of Yetzirah to more greatly penetrate our sometimes thick veils of matter.

Through daily prayer and meditation, we slowly and progressively make this once thick barrier more transparent, until once day, we have a flash of awareness, an awakening that helps us realize what is meant by, "About me flames the pentagram, and in the Middle of the Pillar Shines the Six-rayed star!"

When the "Little King" of Malkooth, the Pentagram, surrenders to the "Big King" of Tiphareth (the Hexagram), the two are united and the "Mystical Marriage" is initiated within us.

To this end, we can use the word itself as a kind of mantra, or affirmation of this state. By vibrating it as a sacred word of power, we can redeem it from the pseudo-magical connotations that have befallen it, back to its original potency of Divine expression. As mediator, the redemptive qualities, almost messianic in nature, are more clearly understood. When we vibrate this name, we should feel and imagine that the higher and lower worlds are coming into union within us, and that we stand at the center of the world, expressing the

powers of Tiphareth. As though through its sound we are bestowing a blessing across creation.

In The Golden Chain of Homer (Aurea Catena Homeri), we see the same message being stated in almost identical symbolism. The principle symbolism of the text, in addition to a series of ten rings of varying forms of Venusian symbols, there is a plate of the *Oroborous*. It consists of two dragons fighting, each biting the tail of the other, one with wings and the other wingless. Between them is a "Star of David" with planetary and Elemental symbols assigned to various points. In addition, placed in the center are the Three Principles of Alchemy: Sulphur, Salt, and Mercury.

"Whenever the Dragon meets an Enemy, they fight. The Volatile must become fixt, Vapour and  $\nabla$ (water) must become  $\nabla$ (earth),  $\Delta$  (fire) must become corporeal, or no Life can enter into the  $\nabla$ (earth). The Superius must become Interius, and Vice Vertia.

The Fixt becomes Volatile and, the  $\nabla$ (earth) becomes  $\nabla$  (water), Vapour  $\Delta$  (air) and  $\Delta$  (fire), whilst  $\Delta$  (fire) returns to the Center of the Earth. Heaven, i.e.  $\Delta$  (fire), must be converted into fixt  $\Delta$  (air). The Dragon with Wings kills the Dragon without Wings, and the latter destroys the former. Thus is manifested the Quintessence and its Power."<sup>1</sup>

The "dragon with wings" can be interpreted as our Interior Master, or Holy Guardian Angel, and the dragon "without wings" as our ego, or "little King". They need each other in order to express the power of Creation and its expression through the Elemental and planetary forces. Yet, they are often in combat with one another, instead of in harmony. Only when the "Superius" (higher) becomes "Interius" (interior) and the interior becomes the higher do we see the Elements (of either a material or psychic nature) return to their primordial source. The Fire, or creative power, returns to the center of the earth, or the "Secret Fire" of Malkooth. In the end, the two dragons (instinctual parts of our psyche - heavenly and earthly, the hexagram and pentagram) are killed by each other, and in their combined "death" (end of isolation) they are united in a more perfect expression of cosmic power.

<sup>1</sup> From Aurea Catena Homeri, Saper Aude Metaphysical Publishers, in conjunction with Alchemy Books, San, Francisco, Ca. 1983. See also, PON Mineral Alchemy Course, Lesson 20.

The Gnostics used the symbol of the winged serpent to represent the redemptive and rejuvenating qualities of the Cosmos. As a symbol of the powerful reconciliation of opposites, *Khouphis* rises above the head of the adept and spreads its wings in envelopment. He is the winged solar serpent, the *force* of regeneration.<sup>1</sup> The healing powers of our redeemed nephesh/yetziric, or 'unconscious' aspects of our psyche (and body as well) lead by our Briatic or Solar consciousness. One reference even calls it "a living caduceus".<sup>2</sup>

### Conclusion

It remains for each student to work out the intricacies of this and other esoteric questions. One's chosen path will influence greatly how we approach the question and receive a solution to its meaning and application. Ceremonialists will find a greater expression through movement, sound, and the theater of ritual. General esotericists will prefer meditation and prayer as the means of unraveling the mystery. Alchemists will find that within this ancient word there is a secret that only the laboratory can reveal.

In the end, however, while the answers may be different, the effects of unraveling the mystery of *abrahadrabra* will be the same in each of us, as it will be a further increase in our understanding of the Interior Light, and the expression of our Divinity.



<sup>1</sup> *Mysteria Magica*, vol. 3, *The Magical Philosophy* by Melita Denning and Osborne Phillips. Llewellyn Publications, St. Paul, MN. 1986. P. 92 and 372.

<sup>2</sup> *Ibid.* This image of the "living caduceus" is dramatically illustrated in *Sacred Mirrors: The Visionary Art of Alex Grey*, Inner Traditions, Rochester, Vt. 1990. See: "*Holy Fire*" (Triptych)



## Transmutation has many faces:

It's all in how we look at them.

Submitted by  
a STONE subscriber.

Subject: Elevators.....

A boy and his father visiting the USA from a third world country were at a mall. They were amazed by almost everything they saw, but especially by two shiny, silver walls that could move apart and back together again (i.e. elevator doors).

The boy asked his father, "What is this, Father?"

The father responded, "Son, I have never seen anything like this in my life. I don't know what it is!"

While the boy and his father were watching wide-eyed, an old lady in a wheelchair rolled up to the moving walls and pressed a button. The walls opened and the lady rolled between them into a small room. The walls closed and the boy and his father watched small circles of lights with numbers above the walls light up. They continued to watch the circles light up in the reverse direction. Then the walls opened up again and a voluptuous 24-year old woman stepped out.

The father said to his son, "Go get your mother."



## **SPECIAL THANKS!**

*If you noticed the postmark on recent issues of The **STONE** you will have noticed that they were posted in Salt Lake City, Utah.*

*Vie and Norm Engel - of Salt Lake City - have graciously accepted the task of printing, stuffing, and mailing The **STONE** to each of you. I thank them for their gracious help and welcome them to The **STONE** staff.*

*Rick Grimes, Editor*





## BENEATH AN ASTRAL MOON

By Rawn Clark

### Introduction --

An e-mail discussion group with the topic of "Hermetic Philosophy", was the setting in which I encountered K. Despite living hundreds of miles apart, we became fast friends and began an e-mail correspondence which thrives to this day.

In early November of 1995, my friend K proposed that we begin a magical project together. He spoke of building "the Astral Temple, where one may repair to Work." He said, "What does it matter that we are separated by mere miles? Let's collect a merry band, from the far corners of netdom if need be, and put together the 'coven' we've all been waiting for! What do you think?"

I took to the idea immediately!

Our first step was to discuss and clarify the parameters of our project. Why were we going to do this? How were we going to do this? What is our goal?

From these and other questions, we concluded that this was an "experiment". Our primary goal was to achieve a "shared astral experience". Even though we held hopes that "shared" might mean jointly experiencing exactly the same visual, auditory and tactile details; we still resolved to, as much as possible, set aside these and other preconceptions, and approach this project in the true spirit of experimentation.

We agreed to establish an astral locale and to meet there together. After each meeting, we would independently write a report describing our own experiences, and then e-mail them to each other.

Throughout November and most of December, 1995, we went

about establishing our astral locale. It came naturally to us both to visualize an outdoor setting, and for a little over a month we traveled there separately, each conducting our independent explorations. We reported our individual impressions of the place via e-mail, but did not meet there together till the night of December 21st, 1995 -- New Moon, followed by the Winter Solstice.

Six months and a dozen joint meetings later, having learned countless lessons along the way and having realized our most basic goals, we opened our experiment to include a third person ("V"). Another six months of meetings and even more lessons later, we were back down to two.

Marking our first anniversary of astral meetings, we resolved to open our experiment again; so in January of 1997, we included a new third-person ("T"). This was so successful that we opened to include a fourth person ("M"), only two months later, in March.

Since this is an experiment, and since we feel we have met with a good degree of success, I thought that a report summarizing the progress of our work would be of interest to other practitioners who similarly find themselves separated by miles but joined strongly by mutual interests. What follows then, are my comments upon our specific experiment and some of the practical lessons we've learned.

### 1: Methodology --

**Consensus process:** We have no established hierarchy other than that which evolves naturally when unique individuals with a variety of talents, work together. Our decisions are made by a very unstructured process of group agreement. Bottom line is, we proceed only in directions that we have *all* agreed upon.

**Shared commitment:** We each share a basic commitment to pursuing this experiment through whatever twists and turns it may lead. An engaged and motivated interest in the project seems essential to active participation.

**Attitude of experimentation:** We are engaged in this project to learn. We are not working to prove or disprove a particular personal agenda or dogma. Instead, we are working through trial and error, and with open minds, to learn what we can about astral meeting. Innovation, and the challenging and testing of our most basic assumptions, are the tools that we nurture. At the same time, wanting to ensure a high degree of

consistency in our experiment, we have established the following controls:

**Secrecy regarding astral locale:** For very practical reasons, we have established a rule of confidentiality. We each agree not to share the details of our astral locale with anyone outside of our working circle. This is necessary because a description of our meeting site is the equivalent of an open invitation to join us! By maintaining this confidence, we retain control over who we share our astral locale with. Following consensus process, no one is invited to join us without the express agreement of all participants.

**Communication by e-mail:** Since we live so far away from each other, we rely almost exclusively upon e-mail communication. This means that only people with e-mail capability are currently participating. We find that e-mail: #1) simplifies the logistics of seeing that everyone gets a copy of every communication; #2) facilitates the archiving of our correspondence; and #3) makes last-minute scheduling an acceptable option.

**Meeting schedule:** We meet regularly at 10pm (Pacific Time) on the most mutually convenient night, as close to the actual New and Full Moons as we can manage. Our meetings last anywhere from 30 minutes to well over an hour. This establishes a predictable, yet not overwhelming, schedule of a minimum two meetings per calendar month. Often we meet for the Solstices and Equinoxes, or for personal reasons, so there are also months when we meet more than just twice. There was even a month when we managed to meet only once! Our basic commitment though, is to do our best to meet at each Full and New Moon. There is a special magic in attuning this way to so natural a rhythm as the Lunar cycle, and I highly recommend it! Not only has it established an easy rhythm for our meetings, it has also provided them a more powerful ritual context.

**Independent reports:** After a meeting, we each write a report describing our experience. There are only two rules regarding our reports: Rule #1) To maintain the control of independent reporting, we avoid reading the reports from other participants until we have completed writing our own. Rule #2) We do our best to submit our reports within three days of meeting. There are no rules pertaining to the format of our individual reports, and in fact, they vary widely in length and style. We encourage each other to be confident in our own peculiarities of self-expression!

**Comparative discussion of reports:** When all the reports

from a given meeting have been submitted, we often (though not always) indulge in a critical comparison of them. We look for areas of commonality between our individual experiences, and assess the progress of our experiment. This process of critical analysis has frequently led to very important changes in our working methods. It is responsible for leading us to each of the most important lessons we've mastered regarding the evolution of our experiment. Experience has taught us that at each turn, we should examine what is and is not working, and then creatively modify our methods in accordance. Firmly rooted in the belief that each individual's experience is an equally valid component of the overall group-experience, we are never demeaning in our analysis of each other's reports. We nurture a working atmosphere of creativity by treating each other with a generous respect.

**Archiving of reports and discussions:** We save every bit of correspondence relative to our project for a number of reasons. First of all, it constitutes a detailed record of our experiment. Secondly, it provides us with a valuable perspective. Thirdly, our compendium of notes is required reading for new participants, and serves as both invitation and road map. We now publish a journal of each year's notes and issue updated supplements as needed (i.e., when new participants have joined us). These are distributed only to active participants. Our fourth reason for archiving our correspondence, is that we've learned it's a very satisfying thing to do. It provides us with a very tangible, evolving symbol of our otherwise intangible efforts, and this has had surprisingly positive effects upon our motivation when we've faced difficulty.

## 2: Establishing The Astral Locale --

**Assessment of needs:** Before we chose our specific astral locale, we discussed our individual and joint needs. Assuming we were to actually succeed in meeting astrally, what sort of work would our locale need to accommodate? Would we eventually involve other people or would we need space only for two? These and other questions led us very quickly to choose a locale that was *adaptable*.

**Natural setting vs. human-made structure:** As I mentioned earlier, our choice was a natural, outdoor setting. We made this selection instinctively and without really understanding its consequences. Our desire was for a space with an "unlimited potential", but in finding such a setting, we encountered a different sort of limit -- our inability to encompass the illimitable! The infinitude of details inherent in a natural setting overwhelmed our ability to arrive at a concise description of

our locale. This is an important point, especially in the beginning, because (as experience has proven to us) the more concisely the details of the meeting place are known, the easier it is to reach a truly mutual experience.

A simple structure is easy to describe since there are a limited number of details to consider. But try to describe a natural, outdoor setting and you will find yourself making very general statements that offer more possibilities to the imagination than actual definitions. Our natural response to this situation has been to focus most of our work around specific sites within our larger locale. For instance, we spend much of our meeting time within the confines of a ritual circle that we have established. Our Circle has evolved to a consistent size, composed of a limited number of details, and is a place where we find it easy to attain a mutual focus.

Personally, I have established the habit of transiting first to an easily defined location within the confines of our overall astral locale. For this purpose, I employ an enclosure with a limited number of details with which I am intimately familiar. Once I have firmly established my presence there, I then venture outside and into the infinitude of Nature. Adopting this incremental progression from a stable, solitary environment into one which involves the greater vagaries of relationship, has been the key to my learning how to consistently maintain a grounded presence throughout an astral meeting.

My advice to one initiating an experiment such as this, is that you begin with a simple, though significantly meaningful, focal point for your meetings. An example would be our ritual Circle, or perhaps a simply built, though elegant, temple of some sort. Whatever suits your fancy, let its emphasis be upon simplicity at first. When you have succeeded at meeting in this easily defined locale, then venture outdoors, using your experiences inside your temple as the touchstone "reality" which you will then seek to duplicate amidst more natural surroundings.

Though it may require a bit more effort to manifest, a natural setting offers invaluable lessons, unattainable from within human-made confines. Quite simply, the inclusion of Nature opens the astral locale to The Mystery. I suggest that you experiment with a locale that ultimately offers both options.

**Discovering vs. creating:** Our choice of a natural setting immediately raised the question of whether we were going to *create* this locale or *discover* it. Two things factored into our decision. The first, was that we didn't want a human-made nature-substitute! We wanted Nature's own unique imprint,

not just our best approximation. The second consideration was the very sure impression we both shared, that our locale existed prior to our arrival. Our very first experiences instilled a deep respect for our chosen locale -- for its sense of unique self-awareness. So we chose to *explore* our locale before undertaking any alterations to it, as a sign of our heart-felt respect. I have come to doubt that any other approach would work in the face of Nature! We continue to explore even now, and are always making new discoveries.

As witnessed by our Circle, we have also indulged in slightly modifying our natural environment, to suit our particular needs. I say slightly, because our Circle existed as an outline in the grass, prior to our arrival, and all we have done is fill it in with details that help us focus. Had we chosen to begin with a limited structure (as I have advised you to do), we would have had to start with creating our Temple or Circle; and then shifted to exploration, only when we had emerged into the outdoors. However it is approached, the tool appropriate to Nature is *exploration*; and the tool appropriate to a focusing structure, is *creation*.

**Imaging -- establishing the mental foundation:** Hindsight is a wonderful luxury. With it, I can distill from our many trials and errors, a set of instructions based upon what eventually worked for us. For brevity's sake, I will focus upon what did work, and leave the amusingly fruitless parts to your imagination!

**Step One:** Clarify a mental image of your initial locale. If you are following my recommendation of starting with a defined structure, then define that structure in as minute detail as you can. Consider the measurement of its dimensions, the color and texture of its surfaces, the significance of each of its aspects, etc. Be as specific as your chosen locale will allow.

**Experiencing -- establishing the astral reality:** Step Two: Once you have the mental image defined, step into your locale and begin experiencing its details. This is accomplished by simply giving your astra-mental awareness a body that can function within your astral locale. Then focus your attention upon sensing all the details of your astral locale first-hand.

This will give astral substance to your mental image and build an intimate relationship between yourself and your locale. These first experiences with your locale should be solitary sessions, focused solely upon your individual impressions.

**Describing and naming:** Step Three: As you develop your

personal relationship with the locale, communicate your impressions to the other participants who are also engaging in solitary exploration. Gradually integrate each participant's description, until you each arrive at an experience of the same details in your solitary ventures.

**Step Four:** When your solitary experiences match, try meeting together as a group.

**Step Five:** When your group meetings reflect a commonality of events as well as of environmental details, you should finalize the group-description of your locale and give it a name. Stabilize your environment in this way, and you will find it easier to consistently attain a high degree of commonality in your group experiences. As you make changes in your environment or discover new facets of it, be certain that all participants share an awareness of them.

### 3: Reaching The Established Astral Locale --

**Drawing a map with words:** Your description of your astral locale is a map which can guide anyone to your meeting place, so preserve its confidentiality well. Treat it like you would a secret password, and reveal it only to those whom you intend to invite into your group's work.

To reach your locale, begin by bringing its description and name into your mind, and concentrate on building a mental connection.

**Creative visualization:** Boiled down to its simplest terms, you reach your astral locale by consciously placing yourself within its set of details. This is done through the creative visualization of your locale's environment and the shifting of your awareness firmly into it. Experience has shown that there is any number of ways to accomplish this. Each one of the participants in our experiment has practiced a slightly different technique, but common to them all is that we start with the mental connection and build from there.

**Mental and astral travel:** In analyzing the various techniques we've employed, I see them as falling into two distinct categories. The simplest approach is that of mental travel, in which one sits quietly and projects only one's mind to the astral locale. The more complex approach involves consciously projecting one's astral form to the locale. Astral travel produces a much richer experience and opens one to levels of sensory perception impossible without the astral body; but it is by far, a more difficult density of presence to attain with consistency. Therefore I recommend that you begin

with the easier mental projection, and work gradually toward the goal of an astral presence.

**Dealing with distractions:** As you shift your awareness away from your physical body and towards your astral locale, you will invariably encounter distractions. The most primary distraction is a wandering mind. For example, you sit to focus on your locale's details and find yourself considering your grocery list instead. When this occurs, it is important to avoid indulging in a frustration-based reaction. Instead, approach this sort of distraction as an opportunity for the creative strengthening of your mental discipline.

The first step in overcoming a distraction of any sort, is to recognize that you are indeed distracted. Briefly define what distracts you, and then willfully turn your attention away from the distraction and back towards the details of your astral locale. Consciously exercising your power to choose your mind's focus, directly strengthens your mental discipline. With practice, it becomes an easy matter to return your attention to its original focus and to then keep it there undisturbed by extraneous thoughts.

While your mind is focused elsewhere, you will still receive occasional sensory messages from your physical body. Loud noises; sudden changes in light intensity; strong aromas; bodily discomforts; the need to sneeze, belch, cough, fart, etc.; and most especially, being physically touched by another person or animal; are examples of physical distractions. Many of these items can be avoided by choosing your meditation space wisely, but even the most isolated quiet-room cannot free you from sensing this annoying itch or that cramped muscle!

When a physical distraction imposes itself upon your awareness, respond as with a mental distraction and begin by first recognizing the distraction. If what has distracted you is the sound of someone breaking and entering, then by all means terminate your meditation and address the distraction directly! If it is only something on the par of a passing car's headlights, then release your focus upon it and return to your meditation. Each such distraction will require a moment of decision in which you must gauge its importance and determine your response. It is often less distracting in the long run to scratch that itch, than to struggle with ignoring it. Whatever the specific circumstance, it is important to approach a distraction calmly and to immediately regain control over your choice of focus.

Each successful dealing with a distraction increases the

strength of your internal discipline. To a certain extent, this results in fewer actual distractions, but it will never *totally* free one from having to deal with them. Experience has shown me that the key to maintaining a consistent density of presence throughout an astral meeting, is not found in the avoidance of distractions; but rather, is to be found in creatively addressing those distractions. Now, when I am presented with the need to cough for instance, I am able to process the distraction with a specific portion of my awareness and I am generally not required to shift my *whole* focus back to my physical body. If I then cough as my body is urging me to, it does not significantly interrupt my astral experience. Trial and error experimentation has taught me to process distractions very swiftly, and in such a manner that they no longer detract from my chosen focus.

The final category of distraction that I will note, concerns astral travel specifically. When one separates one's astral form from one's physical body, the physical body itself experiences an initial fear. Quite simply, it is the fear of death, as experienced at the cellular level of biologically inherited instinct. The astral separation so closely mimics the process of physical death, that the physical body responds with an initial panic. At first this is a barrier to successful astral travel, as it tends to draw one immediately back into the physical. Treated with the same directness and creativity that I have suggested regarding mental and physical distractions, this barrier is eventually overcome.

With repeated practice, your physical body will learn that its fear is generally unnecessary. I say generally, because in your astral travels, you may find that certain experiences re-ignite this physical fear response. The consciousness of the solitary physical body (i.e., from which you have separated your mental and astral bodies) is relatively primitive and animalistic. Very like a domesticated pet, the physical body's consciousness learns to trust and to release its instinctual fear only after experiences have affirmed for it the trustworthiness of its master. Such trust is always weighed against instinct and so it is never absolute.

**Increasing your astral presence:** Travelling with your astral body opens you to a range of sensory perception very similar to what you experience with your physical body. Mental travel on the other hand, allows only for sight and a form of mental hearing, and there is a marked absence of spontaneous tactile sensations. Therefore, to increase your astral presence at your locale, concentrate upon using your astral senses to perceive your astral surroundings. Feel the astral floor/ground beneath your astral feet; feel the movement of your astral

limbs; sense the temperature and smell of the astral air; touch the different astral surfaces around you. In this way, you will clarify your surroundings and increase the intimacy of your contact with them.

An aspect of the astral sensoria which does not have a physical parallel, is what I call the "astral speak/feel". This organ of perception is tied primarily into the astral organs of sight and hearing. Speak/feel allows one to look at an astral object and receive from it an audio-visual communication that is filled with intimate details, feelings, thoughts, etc. I find that using this specifically astral sense, increases my astral presence dramatically. With practice, I have found it easy to tie all my astral senses into the speak/feel, increasing the range of information perceived to include touch and smell as well. At each level of the speak/feel, the information perceived is *felt* emotionally; and at the same time, processed intellectually.

Speak/feel is an organ of communication -- of perception *and* expression. One can, with practice, learn to project one's own unique speak/feel message, and converse in this way with the astral surroundings. One of my most blissful memories is of a speak/feel conversation with a meadow of grasses -- I perceived such indescribable joyousness! I recommend a speak/feel conversation with your astral locale as *the most* potent way to increase your astral presence.

#### 4: Experiencing The Astral Locale --

**Projection vs. "reality":** There is one unavoidable question inherent in this sort of experiment. In fact, it forms the very foundation of our approach. The question we each ask ourselves every time we venture to our astral locale is: Are my experiences and perceptions merely delusions projected by my active imagination; or do they reflect actual events and things.

Moved by this question, several occult Traditions have devised techniques for testing or proving an astral or mental vision. Beyond the fact that they introduce an element of challenge and focus one's attention upon this central question, I don't think they are themselves proof from self-delusion. Repeated experiment and the experiences which result, are what truly teach one to discern a self-deluded projection from a genuine experience of your astral locale.

I know of no better, more powerful an aid to answering this question than receiving a second, or third, or fourth, opinion! When we share the reports of our group meetings, we get a chance to see if our experiences in any way matched those of the other participants. Instances of commonality have led us to



perfect our methods, resulting in less self-delusion and greater mutuality evinced in our reports.

The high degree of commonality that we have achieved satisfies us presently. From these successes, we are learning to trust our process and our results -- but like the domesticated pet I mentioned earlier, our trust is by no means absolute and we question it at every turn.

In the beginning of our experiment, I focused closely on discerning my projections from the astral reality. I ended up spending a couple of meetings completely obsessed with the issue, and these were the most delusional of all! I learned quickly that my very correct attitude of questioning was unfortunately being applied at an *incorrect* stage. It seems that the proper stage for analysis is actually *after* an astral meeting. During the meeting itself, it was clear that I should trust and experience whatever came, and save the critical dissection for the discussion of our reports. For it was clearly from the post-report discussions that we were learning the lessons which were bringing us closer to a truly mutual experience. I determined to "act now, analyze later", and have been so impressed by the results of this approach that I hold to it even now.

One of the greatest barriers to achieving a non-projected experience is too tight a hold on your preconceptions. Your expectations as to what will or will not happen can easily lead you into a self-deluded projection. This is especially true when you experience things that don't fall within your frame of reference. A natural response is to begin translating them into symbols which fit your understanding. This tends to at the very least, limit your experience -- and once you reach the limits of your understanding, removes you to your own expectation-based fantasy.

**Levels of commonality:** An area which has tested nearly every one of our preconceptions has been our search for commonality in our meetings. We learned that discerning commonality in an astral setting is a far different matter than when judging it in a physical setting. In a physical setting we make broad assumptions, based upon the evidence of our trusted physical senses, that when several individuals come together, they experience commonality in their perceptions. There is a subtle and generally unquestioned agreement that each person present sees the same surroundings. In our astral setting however, this basic degree of commonality is missing and we are relying on our less trusted astral and mental senses.

Upon closer examination, the commonality that we assume

occurs in a shared physical setting, breaks down when each of the individuals present describes what they perceive. Vast differences will be seen between the descriptions of both the surroundings and the events. This reveals how utterly personal, perception really is. As each person views a particular feature or experiences a particular shared event, it will raise a unique set of thoughts and emotional responses. In effect, we each see a common universe, but in divergent ways. Our perceptions often diverge radically when it comes to our emotional impressions and our subsequent thought processes.

Experience has taught us to look for three levels of commonality in our meetings:

Level One: Meaning: This is the most basic level of commonality and also the most difficult to analyze rationally. For example: in one meeting I ritually cast our circle, using standard techniques shared by Wiccan and Hermetic traditions. This was perceived differently by each of the other participants.

T, who had the least familiarity with myself and with the techniques I was employing, perceived it as candles being lit at each quarter of our circle and as a general feeling of "things coming together." Even though there was no agreement on the flow of events, nor upon any of the minute details, the *meaning* of her experience certainly matched my real-time actions.

Over and over, we have learned the lesson that we each perceive astral events through the lens of our own unique internal symbol-language. Analyzing our reports has meant that we've had to learn each other's language and idiom, and then translate, often intuitively, into the language of essential-meaning shared by all. At this level, we have achieved at least 90% commonality in our meetings over a two-year span.

Level Two: Flow of events: Here, not only is there a sharing of essential-meaning, but also the rhythm and sequence of events is shared. For example, the same ritualized circle casting was perceived by M (with whom I am closely acquainted) as a series of specific actions that enlivened and ignited our circle. Even though she had very little familiarity with the specific techniques I employed, she clearly described the sequence of my ritual casting and its essential meaning. She did not however, perceive the details of what I was doing. At this level, we have achieved a 60% commonality in our meetings over a two year span.

Level Three: Minute detail: This is the most comprehensive and easily analyzed level of commonality. It is also the least common in our meetings, occurring perhaps only 30% of the

time. For example, my ritual circle casting was perceived by K in minute detail, 90% of which matched my real-time actions. Unlike my relationship with T and M though, K and I speak a more similar internal symbol-language, having both studied and practiced some similar magical traditions. In short, the greater the similarity between the symbol-languages of the participants, the greater the degree of commonality in perception of events.

**Synchronizing time and place:** When we want to meet with someone physically, we simply state a place and time for our rendezvous, and at the correct time we arrive at the chosen location. It is a very straightforward proposition in the physical world, but in the astral realm, time and place are vagaries determined by *intention* and *attention*, rather than the certainties of physical laws.

Synchronizing *place* in the astral realm is simply a matter of intentionally visualizing the same astral locale. However, it does little toward reaching a commonality of experience to meet at the same place but at different times! Carefully synchronizing the astral *time* of your meeting will greatly increase your chances for commonality.

In a natural setting, this is fairly easily achieved through all participants visualizing the same season, time of day and phase of the moon. In a man-made, indoor setting, you must build in some feature which will help you determine the time - perhaps a clock of some sort or a window through which you can view the sky.

Working together at the same moment in physical time aids in the syncing of the astral time, and is by far the best course to pursue. However, it is not essential. Experience has proven that it is possible to project back in physical-time terms, to the ever-present astral moment of meeting, and then engage in a real-time experience of events.

K was the first of our group to explore this possibility. One month, he had missed our Full Moon meeting and decided to attend on the following evening. He projected his awareness to our astral locale with the intention of arriving at the moment, 24 hours earlier, when our Full Moon meeting began. To everyone's surprise, his report of that meeting displayed no less commonality than usual! We had all perceived his presence, even though it was a projection *from a time yet to occur in our experience*. He likewise had accurately perceived our meeting and had even engaged in shaping the real-time flow of events *within a time that had already occurred*.

This practice works best when going back in time to a meeting

that has passed, but is less advantageous when a meeting has yet to occur and one is attempting to reach *forward* in time. While either journey through time is possible in the astral and (even more so) in the mental realms, the possibility of self-delusion seems to increase the further into the future one strays.

My advice is that you first develop the discipline of working together in real-time before experimenting with astra-mental time travel.

A final aspect of synchronizing in astral time is noting the passage of time during the meeting. Astra-mental time does not flow with the inexorable regularity of physical time. The measure of astra-mental time is dependent upon the intensity of the ideas and emotions the experience encompasses. It is therefore *uneven*, *irregular* and *unpredictable*, unlike physical time. At first this fact can be disorienting as you find only half an hour of physical time has passed during an astra-mental experience encompassing many "hours" of events. By noting the physical time you began your meeting and the physical time you returned to full bodily consciousness, and then comparing it's length to the perceived passage of astra-mental time, you will eventually come to understand the connection between these two different aspects of time. This discipline will greatly increase your ability to synchronize with others in astra-mental time.

**Working together:** Learning how to come together astra-mentally, though a great and rewarding labor in its own right, is only the first step. The second, even more challenging step is to learn to work together effectively within your astra-mental environment. Once we had mastered the first step to our satisfaction, the question arose: "What now?" The answer was obvious: "Do something."

The first action we undertook that went beyond simply arriving together at the same astra-mental time-place, was to pursue a joint focus upon a simple object. For us, this object was a specific bird's feather, one that we were all-familiar with and could therefore visualize with equal clarity of detail. Any simple object will do as long as all the participants agree upon the details ahead of time.

We have come to call this our "feather focus" and we usually begin our meetings with a few minutes sitting around our feather, focusing upon it in unison. This has the effect of bringing us together into very close mutual proximity to the exact same moment of astra-mental space. Not only are we intentionally synchronizing at the levels of meaning and flow



of events, but also very clearly at the level of minute detail.

Even though the differences between our initial striving to reach the same astral-mental moment, and our subsequent feather-focus, are subtle, they are nonetheless significant. They represent a more proactive group-approach to the astral locale.

A very natural result of any group of people binding its attention upon a common focus, is the *multiplication* of energy. This is very noticeable at the astra-mental level and can produce significant physical effects if the level of energy generated exceeds the personal limits of the participants. We've each succeeded in making ourselves physically nauseous, dizzy, or overloaded with vibrant energy, at one point or another during this project! Each time we experienced this sort of physical discomfort, it was due to our exceeding our own limits of tolerance. From this we have learned to protect ourselves and to carefully stretch our limits in *small* increments.

I recommend that you approach this natural multiplication of energy very consciously and with a moderate degree of caution. Begin by joining hands in a circle at your astral locale and cast your attention to a mutually agreed upon object. When you are all well focused together, take careful note of the group's energy level as well as your own personal level.

Now gently and mutually begin to circulate a current of energy clockwise (deosil) around your hand-held circle. Maintain a personally comfortable level of energy flow for a few minutes, one that does *not* stretch your limits.

Another way of putting it, is that you should allow only a comfortable amount of the group's energy to reach you. If there is more energy available than you can comfortably handle, then consciously limit what you accept into your own astra-mental body. This is simply a matter of conscious intention; of willing it to be so and making it so.

When you have acclimated yourself to this comfortable level, then open yourself to a little more of the group's energy and slowly stretch your limits of comfort. As your limits stretch, so will your ability to consciously work with this energy toward creative ends.

Once you agree, as a group, that you have reached a state where you can work directly with the group energy you raise, plan a specific task for that energy. An example might be a

simple sharing of healing energy, or perhaps a more complex ritual of some sort. I suggest you start simply and work your way up to the more complex options as the need arises.

Create uses for your group's energy that satisfy real and present needs. This guarantees that you will be able to gauge your effectiveness by verifying whether or not there were any tangible results. For example, choosing a vague project such as world peace, while certainly noble, guarantees that you will have little upon which to gauge the effectiveness of your group working. Practicality and innovation will more thoroughly engage your group's interest.

**Possibilities:** There are immense possibilities inherent in an astral locale simply due to the fact that it is built of the astra-mental substance. This substance has infinite potential and offers us the opportunity to explore whatever possibility we can imagine.

At its most basic level, an astral locale offers an immense opportunity for learning about the universe and the self. It is a realm which, if nothing else, supports the enacting of cathartic psycho-dramas which can reconnect one to an inner source of deep personal wisdom.

It is an ideal setting in which to carry out ritual workings and even long-range magical projects. For example, it could serve as a valuable supplement to a correspondence course in magical training in which actual lodge-work was impossible.

The possibilities are truly limited only by the imagination! The tool of imagination and its natural process of limiting the astra-mental substance, is what allows us the ability to realize the astra-mental substance's potentials. Creative innovation is by far the most productive tact when pursuing this sort of work.

### 5: Introducing New Participants --

When K and I had reached a satisfactory success in our astral meeting project, we decided to open our experiment and include at least one other person in our workings. We felt it was time to see what effect a third person would have upon our overall experiment and upon the astral locale itself.

The whole process was very gratifying and greatly enriched our astral-meeting experience. Even though the first person we invited left the group (amicably) only six months later, we felt that the benefits that came from enlarging our group were worth the effort involved. Since that time, we have success-

fully integrated two other participants into our group, bringing our current number of active participants to four.

Our three efforts at opening our group have taught us some valuable lessons. We found that there are four basic factors to consider: 1) Finding one's place in an already established group dynamic is a difficult and often intimidating task. Great care needs to be taken in warmly welcoming a new participant. 2) Likewise, it is often difficult for an established group dynamic to open itself to the change which a new face brings. The group must remain acutely aware of its tendency toward inertia and actively embrace the opposite pole of openness-to-change. 3) There are logistic considerations such as making sure the printed materials reach the new participant and that they are informed of meeting times, techniques, etc. 4) Each new participant will naturally cause the astral locale to change slightly. Just as the original group shapes the locale, so also will the addition of a new perspective to some extent re-shape that locale. A balance must be struck between respecting the established locale and openness to growth.

Our experiences quickly led us to establish a well-defined process for introducing new participants. It has worked successfully both of the times we've followed it, so I recommend it to you.

**The role of guide:** Central to our process of integrating a new participant into our group is the concept of sponsorship. Each candidate has one person from the established group who will act as initial liaison and guide. This guide is the candidate's entry into the group dynamic; and likewise, the guide is the group's entry into the inevitable change of its own dynamic.

The guide is responsible for getting the introductory material (a copy of our Journal) to the candidate and in every other way facilitating their inclusion into the group meetings. However, this role should terminate once the candidate has successfully met with the group at the astral locale. It is not meant to be a long-term hierarchical role; instead, it's to be one of advocacy and warm welcoming. Once welcomed though, the candidate becomes an *equal* participant.

In our experience, the role of guide was necessary for only the first two months after the initial invitation to join. Despite its brevity, it is still a crucial role. I advise against opening your group to new participants if there are no members of your group willing to commit the time and effort required for this role. In that case, it is best to wait till someone is available for the task.

**Selection and invitation:** When a member of our group proposes someone as a candidate, we must all agree upon their inclusion before we offer that person an invitation. I must confess that in practice, the person who proposes the candidate ends up acting as the primary guide for that candidate. I have proposed two candidates -- one who stayed with us for six months and one who has been with us for almost a year now -- and I'm considering two others. What they all share is a strong interest in the idea of our astral meeting project and that is my primary criteria for candidacy. For example, M repeatedly stated her interest and inquired for over a year as to the project's progress. The other two I'm considering for inclusion in our group have expressed a similar consistency and depth of interest in the project.

Other important questions are: Am I personally interested in working on such an intimate level with this person? Would they really benefit from participation? Does this person *realistically* have the free time available in their busy lives to commit to the project?

Once group consensus has been reached on a candidate, the guide proffers an invitation. If accepted, the candidate is sent a copy of our Journal-to-date. This is a detailed record of our work and opens with a description of our astral locale.

**Solitary exploration:** As the candidate reads our Journal's descriptions, they will naturally begin to formulate a mental picture of, and an emotional relationship with, our astral locale. This marks the beginning of a phase of solitary exploration wherein the candidate attempts to more and more clearly reach the astral locale on their own. The candidate works at building a personal connection with the locale.

**First two-person meeting:** Should the candidate have difficulty reaching the astral locale, or conversely, when the candidate has successfully reached the locale, a meeting at the astral locale between the candidate and the guide should be arranged. At least one two-person meeting should be attempted before attempting a full-group meeting. If there are problems, then a series of two-person meetings should be pursued until the difficulties are resolved.

**First group meeting:** Once the two-person meeting goes well, it is time for the candidate to attempt joining in the regular full-group meeting. The established group should take care that the candidate does not exceed their limits and become overwhelmed by the group's energy. Likewise the candidate should remain conscientious of their own limits and not exceed them.

When and if the candidate succeeds in joining the group meeting, they cease to be a candidate (assuming no one raises an objection) and they become an equal participant.

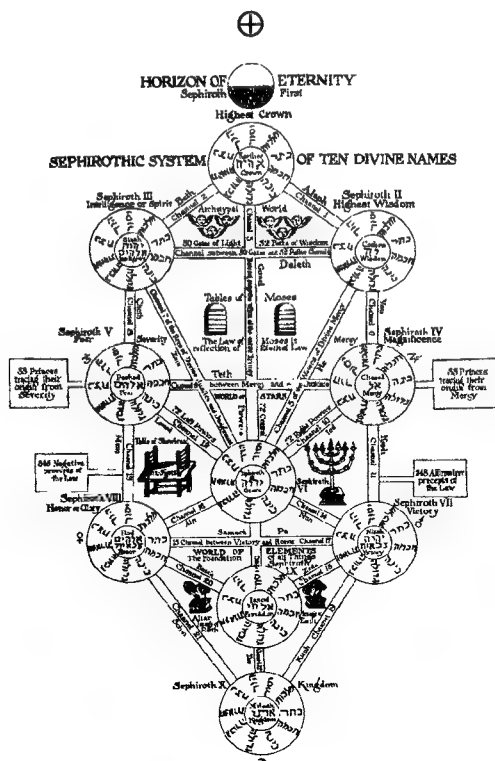
### Epilogue --

I hope my words encourage you to engage in a similar work. The rewards far, far outweigh the effort required! And the work, though it may sound overwhelming and complex, is really quite an easy labor.

December 21st, 1997 marked two years of meeting at our astral locale. Our project continues to evolve and we are presently moving toward a more relaxed approach to our meetings. In many ways, we are letting go of the "project" part of our work and simply focusing on the "work" part.

Throughout the first eight months of 1998, I will be conducting an off-shoot project founded upon all the points of advice I've related above. The participants (seven of us) will be exploring carefully defined astra-mental temples corresponding to the eight planetary spheres of the qabalistic Tree of Life. At the project's end, I will hopefully have more results to report.

Best to you,  
Rawn Clark



## ABOUT THE STONE

THE STONE provides a forum for articles (5000 word maximum), conference announcements, research summaries, and other items of interest to PON members and our subscribers. Authors should, if possible, submit manuscripts as an e-mail attachment to:

**turpen@starnetinc.com**

Use a plain text (ASCII format) or Word 6 or 7, or mail them on disk along with unmarked, printed copies to:

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## ALCHEMY, THE KUMBA MELA AND OUR LADY

by Joseph Caezza

Every twelve years when Venus and Jupiter fall within Aquarius and the Sun and the Moon lie within Aries, the devout people of India travel to Hardwar to celebrate a great alchemical myth. Fifteen million pilgrims arrive at this sacred city located at the threshold of the Himalayan foothills to bathe in the Ganges River. It is believed that at this time the water temporarily transforms into "amritam", the nectar of immortality that washes away all sins.

These astrological configurations occur during this present year of 1998. The Kumba Mela officially begins on January 14<sup>th</sup> and continues for 3 months. The main bathing days are February 25<sup>th</sup>, March 28<sup>th</sup> and the final day April 24<sup>th</sup>. This event is considered to be the largest cyclic act of faith on our planet.

According to one version of the ancient legend, a celestial war between gods and demons was to be settled by a great labor. The cosmic serpent encircled Mount Meru at the center of the world on an island surrounded by an ocean of milk. The gods gathered at one end of the serpent and the demons at the other. Then each side began to pull back and forth to churn the ocean of milk in order to yield the nectar of immortality. At first deadly poison spewed forth threatening the whole world. Siva, the Lord of the Universe came forward to drink up this poison. He fell down dying, only to be saved by his consort, Kali, who revived him with milk from her own breasts. The gods and demons continued to churn the ocean until from the depths the divine yogi-chemist, Danvanthari, emerged bearing the Kumba vessel, a kind of Holy Grail containing the nectar of immortality. Danvanthari presented the Kumba vessel to Vishnu, the Lord of Preservation. At this moment some of the nectar accidentally spilled to the Earth falling upon the city of Hardwar. Vishnu then assumed the form of an

erotically exciting maiden and began to distribute the nectar with apparent equality among gods and demons. Actually Vishnu distracted the demons with his beautiful form, substituting liqueur for nectar. He gave nectar only to the gods.

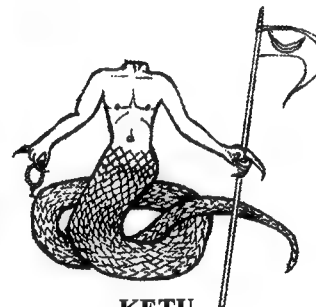
One arch demon, Rahu, discovered this trick, disguised himself as a god, and received a portion of nectar, which immediately immortalized him. Surya, the solar divinity, and Chandra, the lunar divinity, observed the charade and informed Vishnu. With great haste Vishnu beheaded Rahu. Yet, Rahu, who is depicted with the head and torso of a man connected to the lower part of a serpent or fish, had now become immortal. The writhing parts of his body caused earthquakes and floods endangering the Earth. Vishnu rescued the Earth by hurling Rahu's head and body into planetary orbit 180 degrees apart so that they could never be reunited. The lower part of Rahu's body now became known as Ketu.

Hindu iconography hereafter depicts Rahu as a severed head resting upon a crescent moon drawn across the sky in a tiger drawn chariot (Figure 1). The headless torso of Ketu most often appears connected to the long body of a serpent (Figure 2).



RAHU

Figure 1



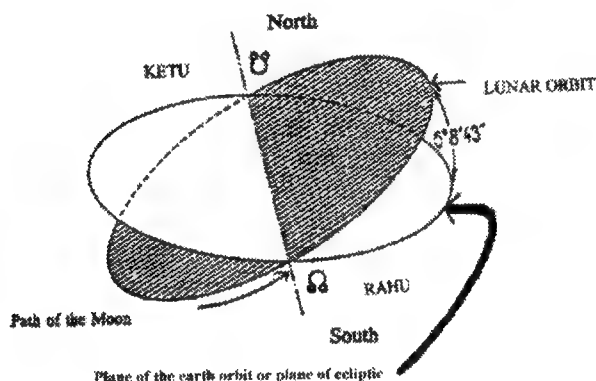
KETU

Figure 2

The great popularity of this myth at about the time of Christ radically changed Hindu astrological understanding. Originally this system recognized only the seven planets familiar to western esoteric tradition. However at about this time Rahu and Ketu gained planetary status thus raising the number of planets in the Hindu system from seven to nine.

Hindu Astrology understands Rahu and Ketu as the "head" and "tail" of the dragon, the north and south nodes of the lunar orbit around the Earth. Because the Sun and the Moon revealed Rahu's deceit he is constantly at war with them. Whenever he comes close to them in the course of his heavenly circuit, he attacks them causing a solar or lunar eclipse.

The eleventh issue of **THE STONE** featured an outstanding article by Lucille Gerbaut on the Lunar orbit. She explicates the Draconic revolution of 27 days, 5 hours and 5 minutes defined by the moon's north node, the dragon's head, (Rahu) and the south node, the dragon's tail, (Ketu). The plane of the lunar orbit is inclined by 5 degrees 8 minutes and 43 seconds in reference to the Earth orbit or ecliptic. The ascending node or dragon's head is the point at which the lunar orbit intersects with the ecliptic in a north-south direction of our hemisphere. The descending node or tail of the dragon is the intersecting point of the descending lunar orbit with the north-south direction of our planet (Figure 3).



INCLINATION OF THE LUNAR ORBIT IN RELATION TO THE ECLIPTIC

Figure 3

Her work describes practical laboratory observances based on this cycle: *"It is advised not to perform any work during the 12 hour period preceding or following the lunar nodes...All distillations should be accomplished during an ascending moon... operations on salt should be performed during the descending moon."* Jean Dubuis further explains that the proper period of incubation for a plant stone should encompass one complete draconic revolution.

How did a Hindu astrological myth become such a fundamental part of western alchemy?

During the Fall of 1996 I spent the Holy season of Navaratri, the nine nights of the Goddess, at a small Kali temple in the Catskill mountains. Another devotee on retreat for this event had recently brought a new icon from India. We gathered around it gazing breathlessly, awestruck by its numinosity (Figure 4). It depicted the goddess Kali reviving a deathly ill Siva, stricken from the poison that emerged during the churning of the ocean in the Kumba Mela myth. This icon evokes the praxis of the Roger Caro school of alchemy. Herein a metal sulfide, commonly realgar, cinnabar or stibnite, is imbibed with an al-KALI-ne solution reviving it and



KALI REVIVES SIVA

Figure 4

causing it to give up a red, oily quintessence which floats to the surface. This quintessence is said to have transmutative virtue and is reimbibed. Siva represents the metal sulfide revived by Kali, the al-Kali-ne salt prepared from ashes, lime and dew.

The Renaissance genius, Albrecht Durer, undoubtedly pos-



Albrecht Durer's MELANCHOLIA

Figure 5

essed a deep knowledge of alchemy. He expressed it cryptically in many of his works, which deserve prolonged meditation. The contemporary Dutch artist Franz Deckwitz devoted an entire volume to one such icon in, Durer's Melancholia With Compass And Ruler. This study explicates the Hermetic geometry at the root of this amazing image. Durer's masterpiece depicts a crucible

beside a 5-sided regular solid (the quintessence, philosophical



mercury), above the body of a lamb (salt), in turn above a sphere (soul or sulfur). The scene is littered with alchemical accouterments, not the least of which is the magic square of Saturn (Figure 5).



Durer's title page to **THE LIFE OF THE VIRGIN**

Figure 6

Perhaps, then, Durer's lesser-known illustration from the title page to The Life Of The Virgin also reveals an encrypted hermetic scheme. It recalls the very strange icon of Kali reviving Siva (Figure 6).

Our Lady, Lady Alchemy, the Virgin Mother of Jesus is often depicted standing victoriously above a waning crescent moon or with her foot crushing the head of a serpent (Figure 7). Both images recall the Hindu arch demon, Rahu, enemy to solar and lunar illumination as well as bane to practical laboratory manipulations. Traditional iconography identifies Rahu as both a waning crescent moon and a serpent.

Is there perhaps a deeper esoteric import to the image of Mary crushing the serpent? Does it follow an ancient mythic tradition? Apollo pierces the Pythian serpent at Delphi. Cadmus impales a man-eating snake at Thebes. Jason jousts with a



Figure 7

serpentine dragon in the garden of the Hesperides. In the desert of Palestine, Moses brandishes a brazen serpent nailed to a cross. St George and the archangel Michael slay satanic serpentine monsters. Does the image of the Mother of Jesus crushing a serpent speak the same significance well known in the annals of Hermeticism as the fixation of Mercury?

The January 1998 issue of the web magazine, "The Ultimate Guide To The Internet", featured a piece on the recent plethora of new web sites documenting visionary appearances of the Mother of Jesus. The article declares, "forget about Elvis - Mary is everywhere." A myriad of new net sites document her globe trotting exploits, turning rosary beads into gold, curing cripples and spreading a message of millennial renewal. She comes as our advocate to protect, guide and enlighten us not only every month when the moon wanes into a crescent, but always.

#### REFERENCES

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- (2) Huber, Bruno, Moon Node Astrology, Weiser (1995)
- (3) <http://hartwick.edu/~hartevc/rahu.htm>
- (4) <http://www.futuretechsystems.com/rahu.html>
- (5) <http://bigmouth.pathfinder.com/Asiaweek/95/1020/feat3.html>

#### Less Is More:

The Art Of Voluntary Poverty, selected and edited by Goldian VandenBroeck, Inner Traditions, One Park St., Rochester, Vermont, 1991, 336 pp., \$ 10.95

Ours is the "Me Generation", a "Culture of Narcissism" compelled by the consumer ethic, 'more is better'. Yet the great false myths of salvation through technology, progress without purpose and spiritless material prosperity have poisonously betrayed us. The present book offers an antidote.

Goldian VandenBroeck, a former resident of the Sri Aurobindo ashram in Pondicherry, India, and wife of the neo-Pythagorean philosopher, Andre' VandenBroeck, presents a meticulously crafted argument for self-imposed austerity. She constructs her essential thesis from quoted verses of the greatest masters of perennial wisdom, from Plato, Patanjali and Lao Tzu to Eckhart, Blake and Boehme. This anthology echoes the unspoken reality so desperately sought for by contemporary counterculture.

Initial chapters explain the problem, define the term "poverty", extol it and provide an understanding for the critical requirement of choice. It demands a voluntary submission to divine destiny personified as "Lady Poverty". The long-standing tradition for this cardinal virtue in a myriad of religious orders receives careful consideration. As an example the life of St. Francis of Assisi perfectly depicts the power and glory derived from a commitment to this principle.

A chapter on ecology explores the natural aspect of poverty. A life in tune with the economy of cosmic harmony never clings or hoards. Further chapters on the relationship of voluntary poverty to space and time develop the concept of "Being" versus "Having". To define our existence in terms of material possessions only serves to fragment the unitary quality of Gnostic Reality. A section on creative poverty illuminates the ascetic aesthetic. Beauty intrinsically follows simplicity. The minimalist attitude in shelter, garb and diet leads to the source of genuine glory.

A final section entitled "America in the Alembic" recalls to mind that both the author and her husband were close acquaintances of the hermetic genius and practicing alchemist, R. A. Schwaller de Lubicz. Schwaller has been linked with the authorship of the now classic The Mystery Of The Cathedrals, attributed to the mysterious Fulcanelli. Goldian VandenBroeck's more recent book Gothic High, explores in poetic form the inspiration behind construction of the great cathedrals. The final chapter of Less Is More stresses personal responsibility and the power of the individual. The quintessential concept of her work acts as an alchemical antidote to the lethally commercial and vainly materialistic values of our society. This book deserves companion status for anyone seriously seeking a Gnostic approach to life.



## TIPS & HINTS

*Tips & Hints are suggestions sent in by PON members and STONE readers. Some entries, like the one below, are offered anonymously.*



The following are some practical suggestions relative to the PON course material. They are proposed to be of use to the membership regardless of which course material they may be working on, that is *Qabala*, *Spagyrics*, *Alchemy*, or *Fundamentals of Esotericism*.

### Egyptian Deities

PON members who are looking to increase their experimentation with "Assumption of the God Form" (see Qabala Lesson, Number 67) may want to acquire Clive Barrett's book, The Egyptian Gods and Goddesses, Aquarian Press. It is filled with information on all of the principal Egyptian deities, their habits, symbols, and appearances. The artwork is by Barrett, and is in a lively and modern form, easier to visualize than the stylized 'stick figures' shown in traditional hieroglyphs.

In addition, those who have, or are near, completing the Qabala Course and wishing to install a Temple of Hod (lesson 68) can find really great museum quality statues of Thoth from: Artisans Guild International, Hawthorne, California, 90250. All statues are gold leaf, on a felt base. The classically done reproductions of the Egyptian deities are of very fine workmanship.



### SPECIAL ANNOUNCEMENT!

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## A Reader's Response to Rawn Clark's Article: *Unlocking the Hebrew Sequence of Formation*

*The following dialogue between Alan Sanders and Rawn Clark is printed in the STONE with their permission.*

-----Original E-mail Response-----

From: Alan Sanders  
Received: Saturday, January 17, 1998  
To: Rawn Clark: In care of The Stone

Mr. Clark,

I was impressed by the insightful nature of your article on the Qabalah in the issue of the Stone, issue #24. I was struck by the depth and breath of your level of understanding of the subject. I was just curious about a couple of things. In your Yetziratic attributions, you list the Hebrew letters and their planetary attributions, the double letters, and I have never seen such planetary attributions. I have seen the traditional ones, of Mathers and the G.D., which most modern scholars have adopted: Beth, Mercury; Daleth, Venus; Peh, Mars; Gimel, Moon; Kaph, Jupiter; Tau, Saturn; and, Resh, Sun. These work quite well on the Paths, and with the Tarot trumps. I'm sure none of this is new to you, but I would be interested in your Yetziratic translation, and as to how you employ these attributions with the paths and Trumps.

Also, I have an unrelated question, at which I am at a loss to find an answer. Kaplan, in his Meditation and the Bible, mentions a Qabalistic text, The Book of the Revolution of Souls, purportedly dealing with reincarnation (Gilgulim). Halevi, in Adam and the Qabalistic Tree, also mentions the doctrine of Gilgulim, the revolutions of the Souls. Do you have any insight on this matter, or have you heard of this text? I have tried to locate it, but have not been able to locate it. Any help will be greatly appreciated.

In L.V.X.  
Alan Sanders

Thanks again for your assistance, and good luck in the Work.

### Rawn Clark's response:

Dear Mr. Sanders,

Thank you for your questions! Questions are the one precious gift that a reader can give to a writer. To me, they indicate

that someone has actually read what I've written and has, by the reading of it, been inspired to their own thinking and questioning! They also provide me with an opportunity to work at more clearly expressing my thoughts.

*"I was just curious about a couple of things. In your Yetziratic attributions, you list the Hebrew letters and their planetary attributions, the double letters, and I have never seen such planetary attribution... but I would be interested in your Yetziratic translation, and as to how you employ these attributions with the paths and Trumps."*

I see your question as having two parts: 1) How did I arrive at the attributions I propose? 2) How do I rectify them with a Western Hermetic praxis?

I will begin with the last part because it raises an important consideration for the student of Qabala. That is the matter of discerning between the various Traditions of Qabala.

The Sepher Yetzirah forms the root of the Hebrew Tradition of Qabala. The evolution of Hebrew Qabala from the S.Y. on up to the present day is fairly well documented. At some point in time (exactly when is hard to pinpoint, implying that it occurred on different fronts, in different ways, and had a cumulative effect) the Western Hermetic Tradition of Qabala emerged, displaying a radically different interpretation of Torah, of S.Y., and of the "32 Paths of Wisdom" document.

I think it behooves us to differentiate between the W.H. Tradition of these documents and the Hebrew Tradition of them. My commentary on the S.Y. is an attempt to explain my understanding of the original Hebrew Tradition of this text, in terms accessible to the modern Western Hermetic.

In my personal praxis, I employ the Hebrew interpretation of the S.Y. for acts of creation, formation, and for meditations such as I describe in the article. I use the W.H. interpretations for my path of return, as it were.

I love the Tarot. I use it extensively for scrying the Paths and for divination and for many other W.H. magical tasks. It is wonderfully suited to unlocking the richness and depth of the W.H. Tradition. It does not however, have anything to do with the Hebrew Tradition of Qabala -- the Tarot is strictly a W.H. thing. It is based entirely upon a W.H. interpretation of the S.Y. and the "32 Paths of Wisdom" document. In my opinion, the Tarot is not the appropriate tool to use for trying to understand the Hebrew perspective. Likewise, the Hebrew attributions are not appropriate tools for use in understanding the

Tarot or the W.H. path of return.

I do not mean to supplant any other set of attributions you feel comfortable using. In writing this article, I simply wish to point out that there are other perspectives, and, in some way, to offer the student an access to them.

So, as to the first part of your question: How did I arrive at these specific correspondences between the Letters and the planets?

The correspondences I propose are based upon my study of the Hebrew text of the S.Y. and upon my own practical work. My primary question was: How are these correspondences related to the Letters themselves? What ties them together into correspondence?

I began by examining each established set of correspondences, looking for some thread of connection between the Letter and the thing posited as a correspondence. From this study I concluded that there are three primary levels at which correspondence exists within the S.Y. text.

#1) The Letters consistently correspond to the Genesis, Chapter 1 creation story through the "32 Paths of Wisdom" sequence. Each thing said about a Letter in the S.Y., is a symbolization of the corresponding Torah passage. For example, the Double Letters correspond rather directly to the 7 days of creation.

#2) The specific Hebrew words used to name the associated symbols relate to each other symbolically. For example, associated with Beth are Peace and Saturn. The word translated as Saturn, means "rest, cessation" -- the same as "peace". An examination of the names of the planets reveals many such connections.

#3) Each Letter has an established linguistic usage and therefore expresses a consistent meaning. [I recommend Fabre d'Olivet's *The Hebraic Tongue Restored* as an excellent critique of the linguistic root of the Hebrew language.] For example, the Letter Beth indicates enclosure ("in, with, by")

as does the planet Saturn, which at the time was considered the outermost planet symbolizing the enclosing limit of existence. Beth is also the first letter of the Torah; symbolically containing all that follows, just as Saturn contains all of existence.

Having defined these primary levels of correspondence evinced within the Hebrew text itself, I found in practice still

other levels (much more subtle and complex ones) at which correspondence exist. I then rectified my understanding of the text with my praxis and a working set of correspondences emerged that satisfies both the connections I find inherent in the text and the evidence of my praxis. These resulting correspondences are what I have related in my article.

As you can see, the connections are subtle and complex, and easily confused when too heavy or too light an emphasis is placed upon purely rational processes. This is after all, a mystical and magical tradition, requiring that we include the whole of ourselves -- rational and irrational, intellectual and experiential, etc. -- as we tread its path!

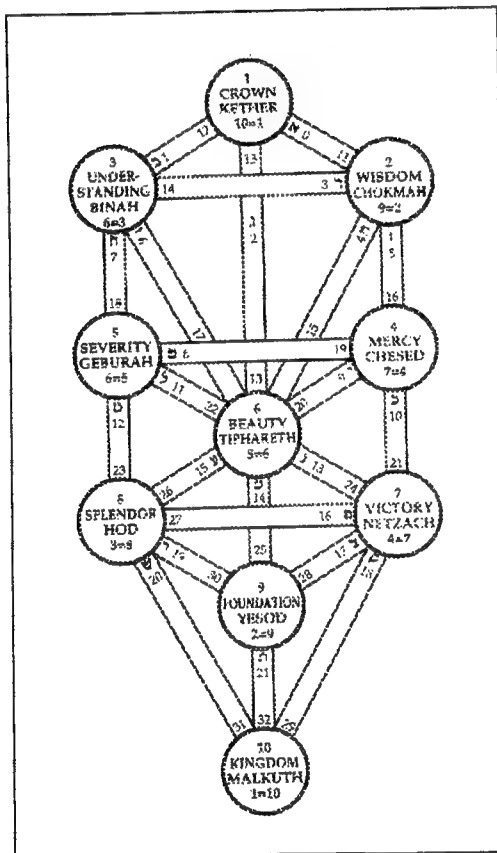
I hope I have answered your question sufficiently -- it was hard to strike a balance between too long and too short a reply. Please feel free to write

again if I've failed or if I've generated further questions.

Best to you,  
Rawn Clark

PS: I'm not familiar with the Book of the Revolution of Souls you mention. I'll be interested to hear what you find out.

Also, I've enclosed a copy of my booklet A Path To Understanding: The Hebrew Sequence of Creation. I think it will help clarify the difference between the W.H. and the Hebrew approaches to the "32 Paths of Wisdom". Once these differences are understood, it is easier to understand the differences between the W.H. and Hebrew interpretations of the Sepher Yetzirah.



**RESOURCES:**

References for laboratory equipment, supplies, and materials to support the efforts of researchers. Please inform us of new suppliers, and let us know if supplier addresses and phone numbers change. We do not list suppliers of medicines for internal use, for practical reasons.

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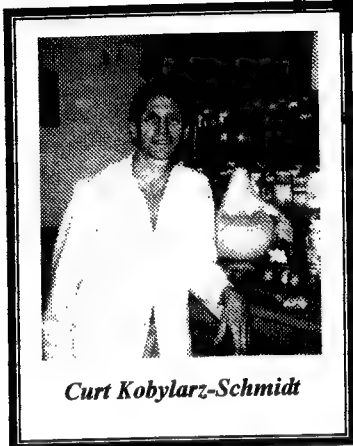
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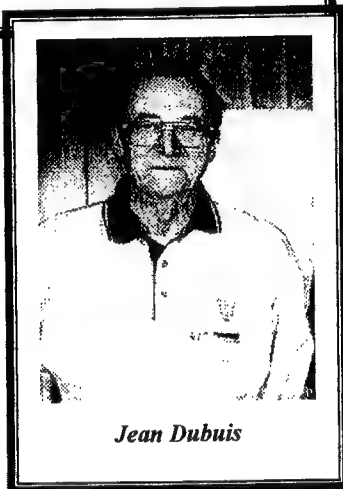
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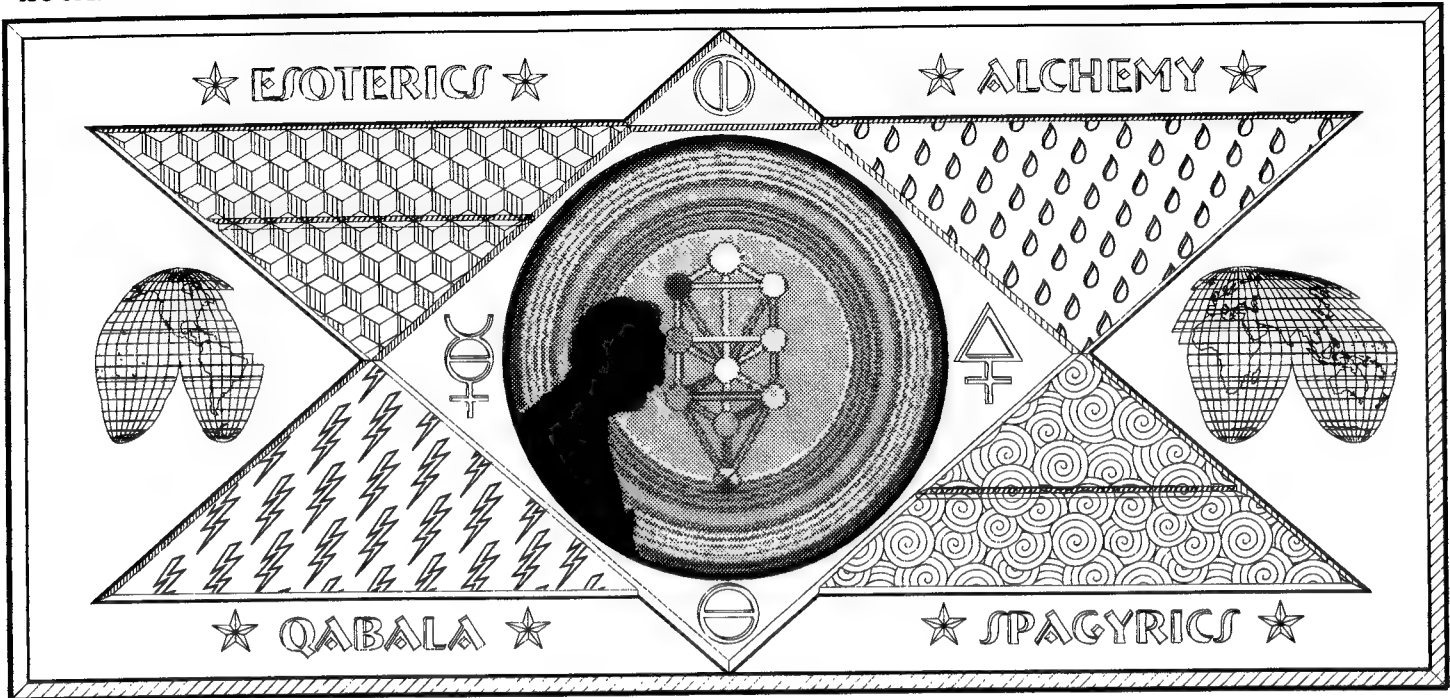
# THE STONE

THE JOURNAL OF THE PHILOSOPHERS OF NATURE

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ISSUE NUMBER 26

MAY - JUNE



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## A Message from the President

by Russ House



I would like to take this opportunity to welcome Jörg Ruther, Peter Niemetz, Helga Grunzke-Niemetz and the other four signers of the charter of **Portae Lucis e.V.**, the German-language associate of The Philosophers of Nature. Their "vision statement" is published below, along with the English translation. This is the first visible fruit of a deep commitment by the charter members. The connection between The Philosophers of Nature and Portae Lucis e.V.

exists due to our shared ethical and spiritual values, as evidenced by their *Erklärung*. We share access to certain intellectual properties and resources which we will use to carry out our common objectives. It is appropriate to emphasize that our two associations exist as equal and independent legal entities, each having the freedom to determine the means to carry out our respective missions as is best suited to our local conditions. While legal documents exist to specify the criteria for maintaining the charter, these are primarily intended to clarify the shared ethical and spiritual values.

### Erklärung:

Wir, die Gründungsmitglieder des Vereins "Portae Lucis e.V.", betrachten als das höchste Gut, der Menschheit in ihrer Evolution zu dienen. Wir werden in Übereinstimmung mit den Gesetzen und Prinzipien der *Fama Fraternitatis* arbeiten, so wie wir sie verstehen. Wir betrachten das Folgende als unsere leitenden Prinzipien: "glaube nicht, weil du das geschriebene Wort eines alten Meisters gelesen hast; glaube nicht an die Autorität der Meister und Priester; erkenne als Wahrheit an, und passe dein Leben dem an, was deiner Erfahrung entspricht, und nach gründlichem Studium deinen Verstand zufriedenstellt und zu deinem Guten führt.

Unsere Absicht ist, mittels offener Verbreitung von Informationen, der Menschheit zu dienen, indem wir ihr Informationen zuteil werden lassen, die zu ihrer Evolution beitragen. Ein besonderes Augenmerk richten wir auf die westliche esoterische Tradition, der Alchemie und der Kabbala.

Unsere Absicht ist alle Aktivitäten in Übereinstimmung mit unseren Werten, Überzeugungen und Zielen zu führen. Dieses sichert uns den dauerhaften Dienst in unserer Jurisdiktion. Wir planen:

- ♦ im Jahre 1998 den Verein zu registrieren;
- ♦ bis Ende 1998 den Esoterik Kurs zu übersetzen;

- ♦ im Jahre 1998 die erste Ausgabe unserer Zeitschrift zu veröffentlichen;
- ♦ bis Ende 1998 eine eigene Home Page im Internet einzurichten.

Wir werden unseren Platz in der internationalen Gemeinschaft dieses Vereins einnehmen, und werden in Harmonie arbeiten, um der Menschheit im allgemeinen, zu dienen.

### Vision Statement:

We the Charter Members of Portae Lucis e.V. hold serving humanity in its evolution to be the Highest Good. We will operate in accordance with the laws and principles of the *Fama Fraternitatis*, as we understand them. We consider the following a guiding principle: "Do not believe because you saw the written word of an ancient sage; do not believe on the authority of masters or priests; accept as truth and conform your life to what agrees with your experience, and after a profound study satisfies your reason and leads to your good."

Our purpose is to serve humanity, through the open dissemination of information that genuinely contributes to its evolution, with a particular focus on the Western esoteric tradition, Alchemy and Qabala.

Our mission is to conduct any and all activities in harmony with our values, beliefs and purpose, that ensure our continued service in our jurisdiction. We plan:

- ♦ in 1998 we will register the association in Germany;
- ♦ by the end of 1998 we will have translated the course of Esotericism into German;
- ♦ in 1998 we will publish the first number of our magazine;
- ♦ in the first half of 1998 we will set up our Home Page on the Internet.

We will take our place in the international community of this Association and work in harmony to assist humanity generally.

If you would like to welcome our associates in Germany, please contact them by email at [PorLu@aol.com](mailto:PorLu@aol.com), or by post at:

Portae Lucis e.V.  
Simplonstrasse 59  
10245 Berlin  
Germany

I suggest that members who would like to assist our associates to contact the group directly. It is a tremendous opportunity to work with new friends who share common goals.

**Ora et Labora!**

P.S. — Hope to see you at the conference.

*Russ*





## THE 7TH ANNUAL PHILOSOPHERS OF NATURE CONFERENCE JUNE 19-22, 1998

**AMERISUITES HOTEL 5305 WEAVER PARKWAY WARRENVILLE, ILLINOIS 60555**

**WHEN:** Friday June 19<sup>th</sup> at 9:30 AM through Monday, June 22<sup>nd</sup> at 2:00 PM. Registration begins at 8:30 AM on June 19<sup>th</sup>

**WHERE:** AmeriSuites Hotel, 5305 Weaver Parkway, Warrenville, Illinois 60555. Tel: 630-393-0400. Fax: 630-393-3103.

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*Note: rates may have changed after May 1st.*
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**LECTURERS:** include Jean Dubuis, Mark Stavish, Russ House, Patrice Maleze, and Our Members

**Jean Dubuis**, the founder of Les Philosophes des la Nature, and author of the courses of the Philosophers of Nature, will present the latest updates from the new course in Esotericism that he is developing. This will include both theoretical background and applications. Mr. Dubuis is a resident of France, and is a life-member of The Philosophers of Nature, which he serves as Legate to Europe. Jean is continuing to develop new courses, and he regularly lectures in the US and France. This will be Jean's 10th trip to the U.S. for the PON. Mr. Dubuis has an extensive background in physics and electronics, and worked for a major US electronics firm for 40 years. Jean's lectures are in French, and are translated into English by Patrice Maleze. **Mark Stavish**, Director of Research for the ORA Project (Occult Research and Application) for PON will speak on practical esoteric and qabalistic practices. **Russ House**, President of the Philosophers of Nature, will teach certain spagyric and alchemical techniques. Russ formerly taught laboratory alchemy for AMORC's Rose-Croix University International. **Patrice Maleze** has lead various affiliated research groups in France. His workshops will focus on spagyric and alchemical techniques. He has served as the French-English translator for all PON seminars. Our Members are invited to share their ideas and the results of their experiments during a "Show and Share" event.

**TOPICS:** Our lecturers will speak about topics of value to practicing Alchemists and Qabalists, including unpublished course material. There will be demonstrations of some laboratory techniques.

**ABOUT THE PHILOSOPHERS OF NATURE:** An international non-profit association, the P.O.N. is the leading educator in the field of Alchemy, with a focus on research.. We offer practical correspondence courses and seminars in Alchemy, Qabala and esoteric studies.

- For registration and information, contact: The Philosophers of Nature, 125 West Front Street, Suite 263-d, Wheaton, IL 60187. Phone 630-682-3938 - Fax 630-665-2964 - E-mail: pon@mcs.com
- On the Internet: <http://www.mcs.net/~alchemy> you can find sample courses, articles of interest and seminar updates.



## SANTIAGO DE COMPOSTELLA: An Alchemical Pilgrimage

By John Eberly

(This article is an addendum to "On Salt and Stars," a much longer essay slated to appear in the first issue of *Abiegnus: A Journal of the Western Esoteric Traditions*.)

*"There shall come a star out of Jacob..."* -Numbers 24:17

A fascination bordering on obsession concerning the "brother" of Christ, St. James, began some months prior, however, it wasn't until I was preparing a lecture on the Romanesque period for my weekly college art history class that some rather nebulous thoughts began to gel. The same week I received a letter from The Fellowship of St. James, an organization I'd never heard of before: interpreting this compact series of events as being auspicious, I began the notes that follow in the hope that, like any good pilgrimage, they might lead somewhere.



Pilgrimage has been a traditional form of religious endeavor since initiations began under the stars and inside caves. The act of bringing oneself back to a point of origin, by whatever means, constitutes the core of the physio-spiritual journey of the human being. This action has always been aided in part by an identification with certain geographical locales which are considered more conducive to the recapitulation experience. One moves

through space and time to a place of reference which catapults you into another realm entirely: now you are standing on holy

ground, free of all constraints. One arrives at the much sought after goal and communes with God. You then return to the earth changed, bringing with you (among other things) the power of change.

We can speak of pilgrimage within the context of this paper in two ways: the physical pilgrimage in which someone actually moves from one place to another by means of locomotion, and the pilgrimage taken symbolically. As we will see, even a symbolic journey involves the physical intent of the pilgrim, and any spiritual change inevitably alters the physical vehicle of the spirit. Distinctions between the letter and the law concerning pilgrimage have sometimes resulted in tragedy, however, as in the case of the 7th century Muslim mystic/magician, Mansur al-Hallaj. Among the charges leveled against al-Hallaj was one based on his suggestion that a symbolic pilgrimage to Mecca was not only sufficient to fulfill one of the requirements of the faith, but perhaps it represented a superior path. Certainly other Sufi masters have reiterated this injunction, considering such a symbolic pilgrimage to be that of "the elect," in which the pilgrim circumambulates the ka'aba of the heart, not the ka'aba considered in Islam to be the original house of worship situated in the city of Mecca. The questions concerning the whereabouts of God's most immediate abode are at the center of any pilgrimage debate, and perhaps should be left to the conclusions of the pilgrim after he or she feels they have arrived at their goal.

It is the conclusion of most historians that during the Middle Ages in Europe, pilgrimage became big business. The recovery of "relics" by crusaders returning from the holy lands began a cult of saints that resulted in major church building programs. In the case of Santiago de Compostella, found in the Celtic north-west corner of Spain, the emerging cult of saints resulted in the actual building of the city.

In the ninth century, Theodemir, a bishop of Iria announced that a tomb containing the bones of St. James had been discovered on the site where the city of Santiago de Compostella would later appear. There was in fact no basis for the claim that the bones in the tomb were St. James'. This site is 2,000 miles away from where he is historically placed. The cult of saints, however, depended upon legend to draw the faithful, not on fact: there is no "proof" that any of the relics retrieved during the crusades were authentic.

The legend of the founding of Santiago de Compostella based on the excavation of St. James' bones is worth recounting here: St. James apparently befriended some Iberian sailors in

Palestine with whom he traveled to Spain and preached at various places. He returned to Palestine, and according to the Acts of the Apostles, he was martyred there, however, legend asserts that his body was then returned to Spain. This journey took seven days and reads like a good alchemical allegory: The sailor/disciple enroute detected a scent of saintly sanctity arising from the body. At their arrival at the Galician port of Iria Flavia they were imprisoned by a hostile queen. After their release they encountered a dragon which lay down upon seeing the sign of the cross. This same sign was used to placate a pair of wild bulls who were put into service pulling the cart containing the saint's body. The bulls were then allowed to pull the cart wherever they liked. When they stopped at a particular spot, the disciples of James felt that this must be the place to bury James' body. Eight hundred or so years later, a hermit guided by a star led bishop Theodemir to

the burial site. The place became known as "the field of the star" (campus stellae). The name Santiago de Compostella is of course derived from this, Santiago (St. James, "St. Jacque," "St. Jacob" consider phonetically Jacque as Ee-ack-ah, or, iago; and also Jacob as Ya-kobe).

Theodemir built a small church at the site, but some decades later Alfonso III, seeing the political advantages of the situation, built a large basilica, endowing it with generous land grants. The city was subsequently built around an emerging pilgrimage industry during the eleventh and twelfth centuries. Over time a metamorphosis occurred in which the Galilean fisherman of the gospels known as James became Santiago Matamoros, St. James the "Moor-slayer," the patron (warrior) saint of Spain. All manner of miracles on and off the battlefield were attributed to St. James.



Santiago de Compostella emerged as the goal and end of the pilgrim's journey through the relic-endowed Romanesque churches scattered across France and Spain. The stars of the Milky Way, it was said, marked the way to Santiago de Compostella, however, guide books, like the one written by the priest Aymery Picaud in the twelfth century, certainly helped. Picaud described four main routes crossing France, which merged with a single road in Spain at Puente-la-Reina, leading on through Burgos and Leon, to Compostella.

The symbols of pilgrimage to Santiago de Compostella are derived from the items connected with St. James: the staff, the scroll with his text testifying to the Incarnation of Christ written upon it, and the scallop shell. The pilgrim depicted with the symbols of St. James is readily identifiable in the artwork during the period of the mediaeval European pilgrimage. Scallop shells were worn either on the hat, as seen in a statue of St. James at Westminster Abbey, around the neck, or near the heart. On the magnificent tympanum of the west portal of the Cathedral of Saint-Lazare at Autun, Burgundy, France depicting Christ at the Last Judgement by the sculptor Gislebertus, for example, two small figures bearing staffs and shells on the lower left patiently (and confidently) await their turn to be judged. The use of the staff in pilgrimage is self-explanatory, the scroll sometimes associated with St. James has already been discussed, but what is one to make of the shell?

Again, we must rely on the various legends that connect St. James with the shell. In one legend, he used the scallop shell as an aid to performing baptism during his (first!) journey to Spain. Another claims that as the saint's body sailed by on its

return journey to Spain, a drowning knight was saved by a raft of shells and seaweed that miraculously brought him to shore. The shell may be a purely functional item, to hold holy water, or simply to serve as a bowl. All of the pilgrim's symbols have been immortalized in verse by Sir Walter Raleigh who wrote:

Give me my scallop-shell of Quiet,  
 My Staff of Faith to walk upon,  
 My scrip of Joy, immortal diet,  
 My bottle of salvation,  
 My gown of Glory, Hope's true gage,  
 And thus I'll take my pilgrimage.(1)

Perhaps this symbol of the shell refers to the name for shells of the comb genus *Pecten Jacobaeus*, Jacob being the root of Iago (i.e.: James) in Santiago de Compostella as has been shown above.

According to Fulcanelli, in the masterwork Le Mvstere des Cathedrales-Esoteric Interpretation of the Hermetic Symbols of The Great Work, the shell of Compostella is an alchemical symbol for the substance known as the philosopher's Mercury, which is called the traveler, or pilgrim. The combined symbols of the heart and the shell inform the architectural sculpture found on the house of the alchemist Jacques Coeur (Jacque=shell, Coeur=heart). The scallop shell is worn mystically by the alchemist who undertakes the Great Work and seeks the star (compos stella).

*Compos*, the four points of the *compass* which emerge from the crossing point, the centered, *composed* point of origin + are symbolic of both the cross and the star.

Perhaps the juncture of *compost* (decaying organic matter) which contains the "secret fire" with the fire of the star, the *stella*, signals the perfect combination/identification of philosopher's salt with the star also seen in the vision of the heavenly body over Bethlehem which began the pilgrimage of the three wise men, the Magi, the *star-crossed* lovers of truth. Light emerging from the sepulchre (as in the tomb of St. James), or the miraculous virginal birth in a manger allegorically relate the same truth to the alchemist.

When the alchemist begins any work, it is process and goal oriented. It is recommended that at the outset one invokes and thanks a higher power for allowing the work to begin. The alchemist's journey is one in which the physical substance exhibiting changes in the retort is the physical mirror of the enormous changes occurring within the alchemist, changes of

an intermingled spiritual and physical nature rapidly accelerated by the Work. The alchemical pilgrim advances rapidly through an ever changing multicolored landscape toward the goal, yet, as it has been said, when one takes a step toward God, God in turn runs to that person. Accounts of successfully confecting the Philosopher's Stone invariably contain a long, dangerous, and arduous journey "half on land, half on water" full of pitfalls and setbacks, in which faith and perseverance finally bear fruit. "Pilgrims first, then pilots" says Fulcanelli.(3)



22. Portrait of Nicolas Flamel. See p. 246. (From A. Poisson, *Nicolas Flamel, sa vie, ses fondations, ses oeuvres*, by courtesy of the Bibliothèque Chacornac, Paris)



23. The church of Saint-Jacques-la-Boucherie. See p. 239. (From A. Poisson, *Nicolas Flamel, sa vie, ses fondations, ses oeuvres*, by courtesy of the Bibliothèque Chacornac, Paris)

One of the most famous alchemists of all time, Nicholas Flamel, (figure 22.), embarked upon a pilgrimage to Santiago de Compostella. Whether the account of his journey is read literally or allegorically is really of no consequence considering the context of the alchemical path, which integrates the spiritual with the physical by making the "fixed volatile and the volatile fixed."

Nicholas Flamel in the year 1399, while working as a scribe at the church of *St. Jacques la Boucherie* in Paris, came into possession of a book containing alchemical emblems drawn by "Abraham the Jew, Prince, Priest, Levite, Astrologer and Philosopher to the Nation of the Jews Scattered by the Wrath of God in the Gaules, Salvation D.I." Flamel made copies of the figures in the book, studied them assiduously, and enlisted the aid of scholars and occultists, all of which came to nothing. For twenty-one years he tried in vain to unlock the mysteries of this text, which he knew contained the way to the fabled Philosopher's Stone. Finally, after completing the pilgrimage to Santiago de Compostella, Flamel met a Jewish master who deciphered the manuscript. Thanks to this act of faith he quickly succeeded in confecting the Stone of the Wise. From the translation of Raphael Patai in chapter fifteen of his

book *The Jewish Alchemists*, we find the following biographical account:



Figure 15.1. Title page of the *Book of Hieroglyphic Figures* by Abraham the Jew.

"Therefore, with the consent of Pernelle (Flamel's wife), carrying with me an extract of them (the hieroglyphic figures: see Figure 15.1), I took the habit and staff, in the same manner in which one can see me (depicted) outside of the arch on which I placed these hieroglyphic figures, in the cemetery, where I also put against the wall on both sides a procession in which are represented in order all the colors of the stone, as they arise and end, with this French inscription:

*Moult plait a Dieu procession S'elle est faite en devotion.*  
Much pleases God the procession. If it is done in devotion.

(this, which is, so to speak, the beginning of the book of Hercules (Heraclius) treating of the colors of the stone called Iris, in these terms: *Operis procession multum Naturae placet*, etc. (The procession of the work much pleases Nature, etc.) which I put there intentionally for the great clerics who will understand the allusion).

Then, in this manner, I betook myself on the road, and so it happened that I arrived at Montjoye, and then at Saint-Jacques, where, with great devotion, I fulfilled my vow."(3)

Flamel in this account mentions the "stone called Iris," the iris being the portal, the oculus, or eye which admits light. This eye of heaven combines the sphere of earth with the dome of night which brings forth the points of light, the heavenly bodies. The combination of stone and light again recalls the relationship between salt and stars, the bones of St. James entering Spain at the Galacian port of *Iria Flavia*, where the light comes to flower in the darkness. The eye of the alchemist admits the changes in light and color of the work in his vessel. Flamel, of course, here relates the many-colored flower(s) of the Iris to the goal of the Work, the purpose of the procession or pilgrimage he undertook with devotion to Santiago de Compostella.

After a life devoted to charity work and church building, Nicholas Flamel followed his beloved wife Pernelle in death and was buried in the nave area of the church of St. Jacques-la-Boucherie in the year 1417. (see figure 23.)

Recently, Lee Hoinacki, a sixty-five year old former Dominican priest, professor of political science, and subsistence farmer set out on the pilgrim's path to discover if the light of Santiago de Compostella still shone at the *finis terrae*, at the end of the earth. The journal of his pilgrimage is available in the book recounting his experiences titled *El Camino: Walking to Santiago de Compostela*.

In an excerpt from the book, Hoinacki emphasizes the journey as the goal, his pilgrimage connects him with the pilgrims gone before, and also those who go after him:

"All the 'inner' experiences of these weeks occurred because they had real links with the experiences of the dead who accompanied me....The relics I touch are those ancient pilgrims, their real presence....Most of them are out there...on the *camino*, waiting to welcome today's pilgrim. All my thought, all my intense longing, is to walk back out there, and to join them in their journey."(4)

Santiago de Compostella may be the perfect goal of the pilgrim based on faith, hope, and charity. The goal is to connect with something meaningful, in order to carry back to life the courage of the quest undertaken fearlessly, which enables all who complete it to emerge as beacons of light, of guidance, first as pilgrims, then as pilots.

Notes

1. Cities of Spain, by David Gilmour, footnote to page 54.
2. Le Mvstere des Cathedrales-Esoteric Interpretation of the Hermetic Symbols of The Great Work, by Fulcanelli, page 141.
3. The Jewish Alchemists, by Raphael Patai, page 223.
4. El Camino: Walking to Santiago de Compostela, by Lee Hoinacki, excerpted in the Utne Reader, July-August, 1997, titled "Journey To The End Of The World," page 75.

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## Limits and Possibilities of the Initiatory Esoteric Systems

By Jean Dubuis



Each student on the Path has in mind the initiation which he expects will allow him to master his inner worlds, and especially the one on the level of the heart that gives a conscious contact between the little king of the Earth and the Inner Self. You must understand that the authentic Initiation is not given by anyone but the student himself, and more precisely by his Inner Self. It is said: "When the student is ready, the master will appear".

In order to be prepared, the student will try to attune his consciousness to one of his inner levels. Whatever the system and the initiatory method chosen, it is of interest to know the limits, the advantages and the eventual inconveniences.

In order to compare the several possibilities of the initiatory disciplines, it is in each case necessary to adopt the same structure of the human being. Our choice is of the structure of Man as found in several Qabalistic groups. Thus, four structures called "trees", each of those being linked to one of the elements of the manifested Primary Energy: Earth, Water, Air, Fire. In classical Qabala, each of these structures is divided in ten levels of coagulation of the Universal Energy, from the Absolute to the less subtle. The first three levels without space-time belong to Unity; the seven others that belong to worlds of space-time are in the manifested Duality. Level 3 belongs to both Unity and Duality. The Initiation concerns only Duality, thus levels 3 to 9, our level being the receptacle.

### The Path of Qabala

The practice of Qabala is based on both the symbolic study of the Hebrew letters and rituals. The rituals said to be of the "Hexagram" determine the energetic level we aim at: 9, 8, or 7. The rituals of the "Pentagram" determine the element involved, in other words, one of the trees on which we proceed. The goal is to develop in ourselves the knowledge of the space-time to which they are related.

Concerning Level 6, or the Solar Level, there is no Solar ritual





in Qabala. In fact, Qabalistic rituals stop just before Level 6. In order to go beyond that point, we must use Theurgic practices that imply a lot of precautions in order to avoid dangers. This practice is based, as in Qabala, on the manipulation of energies, but with a difference. The Theurgist, if he orders to Nature, has no inner protection and risks significant psychic shocks in case of mistakes, and consequently heavy disturbances. Whereas, the Qabalist, even if his field of action is limited, benefits from the protection of the Invisible up to Level 6, for, in case of danger, the Inner Master will stand in the way. A natural method in order to go up beyond this level is to try the Contact on Eternity.

### Plant Alchemy or Spagyrics

The spagyric work consists of separating, purifying, and then concentrating the principles of a plant in order to prepare an elixir, in this case, a plant one. Spagyrics does not necessitate an important material but requires some knowledge of physics and chemistry, especially as regards distillation.

Each plant has a specific resonance that corresponds to one of the seven levels of Duality. For instance, the caraway elixir, whose archetype is based on Level 8 of Nature, could induce experiences of daydreams and develop inner powers that give authority on the elements, in magic like in alchemy. Therefore, through the choice of the appropriate plant, it will be possible to act on the chosen level.

We have noted that the action of the spagyric elixirs has some degree of healing both physical and psychic, and especially on people who did not take part in preparing the product. As for the Spagyrist, the elixir does not so much heal, but has a definite initiatory effect. In fact, spagyrics acts on the levels of the Water World, or levels 9, 8 and 7. The action on levels 6, 5, and 4, if it exists, is already weaker and more difficult to reach. Only metallic alchemy gives access to these levels and even to Level 3.

### Mineral Alchemy

Should you choose the metallic path of acetates, note that it needs much more equipment -- rather expensive -- and more knowledge than spagyrics. On this path, there is no transmutation of the metal but an acceleration of its evolution by injection of the plant life in the metallic compound. Experience shows that on this path, practically only the lead compounds are satisfactory. This work leads to the "White Work" but concerns only levels 9, 8 and 7. All our attempts to push

toward the "Red Work" have failed.

Succeeding in the "Red Work" concerns all levels from 9 to 3 inclusive. It can only be done through the Antimony metallic path. This one acts through the Tree of the Earth, i.e. on the very basis of matter. This path is based on the possibility to transfer the mineral life of Antimony, this metal being the only "immortal" one.

The life of antimony will allow one to animate the mercury, which can be done through two different methods. The first involves making the mercury and "flying the eagles" along with the method of Flamel and other classical authors. Only minor details change in these methods. The other method of animation, after making the Martial Regulus, is the path of Urbiger, a very rapid method, but also very dangerous. It requires a very good knowledge in practical chemistry.

The animated mercury will then permit the fermentation of gold. The only practical method, although expensive, is the one of Urbiger, called "of the rich". The Stone obtained is a red, flowing resin which is only animated gold. It is only at this point that a proper use of the Stone will open all the levels of consciousness.

Through the esoteric systems presented above, or through others as long as they are authentic, the student following an Initiatory Path will only advance by making the motto "Ora et Labora"\* his own.

\* Pray and Work

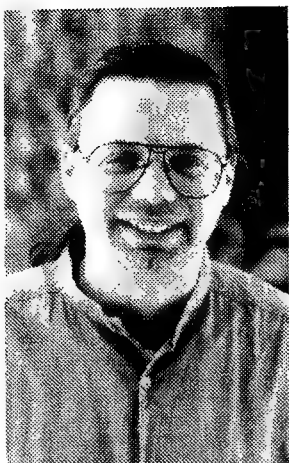


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## Secret Fire: The Relationship Between Kundalini, Qabala, and Alchemy

by Mark Stavish, M.A.  
11 March 1997

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### Editor's Note:

*Though this article is longer than our normal article, we are publishing it in its entirety. For those who wish to work with the exercises outlined herein we thought it correct to provide you everything now rather than break it up into installments. To our readers not interested in these practices I beg your pardon and thank you for your patience, and assure you a verity of subjects in future issues. ...RG: editor.*

### Foreword

The following exercises are designed to assist in freeing the most potent energy known to humanity and resident in creation. They are not designed for someone with little or no esoteric experience. In general, it would be advisable to have at least one to two years of practical, daily experience with the Middle Pillar and/or Pentagram Rituals; in addition, an equal amount of time with the Hexagram Rituals. Several workings of the 32<sup>nd</sup> through 24<sup>th</sup> Paths on the Tree of Life would also be desirable<sup>1</sup>, and regular practice of once a week or so of "Rising on the Planes"<sup>1</sup>. Common sense, a willingness to "Make haste slowly", and a balanced lifestyle may be the best protection against any unpleasant side effects of these, or other, esoteric practices<sup>2</sup>. It is very important that you keep a diary of your practices and experiences with the exercises given.

The amount of time it will take to experience the Secret Fire is unknown, although preparation is the best guarantee of success. The amount of time given to each exercise should not exceed more than 15 or 20 minutes in the beginning, and then 30 or 45 minutes after the first half year or so. It is also strongly advised that anyone undertaking these exercises also maintain a regular, daily usage of spagyric tinctures for each of the planetary qualities of the day it is used. This additional, slow, and methodical cleansing of the subtle psychic channels will aid in relieving some of side-effects of esoteric work. The

nightly application of "Dream Yoga" is also suggested, as this will attune the student to the qualities of the day while sleeping, aid in interior contacts, and may shed light on particular problems of the Work.<sup>2</sup>

While this may seem like a lot of work, it is not. Tinctures are fairly easy to make, all that is required is their regular use. This takes no more time than swallowing a vitamin. Dream yoga is done as we are falling asleep anyhow, no additional time required for this either. What it does take is regularity, commitment, and perseverance. Qualities that assure, albeit confer, adeptness. Best of luck in your practices. In the Bonds of Esotericism,

Ora et labora.

Mark Stavish  
Wilkes-Barre, Pennsylvania  
April 1997

### Introduction

In the Western esoteric practices there is an apparent knowledge gap regarding the role of esoteric practices and their effects on the subtle, and not so subtle, bodies of practitioners. In the East, all practices, whether designated as such or not, are designed to awaken the semi-dormant energy resident in all creation, and 'living beings' in particular. This energy is known as "Kundalini", "The Serpent Fire", and the "Dragon" depending on tradition. Extreme care has been taken, despite contradictions between systems, to chart the effects of exercises on this latent energy, and how it 'flows' through the physical, emotional, and psychic body, at what stages, and in relation to which exercises. Such a detailed analysis is lacking in modern Western esotericism.

For modern qabalists, the most common introduction to ceremonial magic is through the Lesser Ritual of the Pentagram and the Middle Pillar Exercise. The purpose of this paper is twofold: to show how this, and related exercise can stimulate the Secret Fire, and to suggest exercises for its regulation by esoteric students who are engaged in a Hermetic path, such as general studies or alchemy, who may have experienced its awakening and are in need of simple and direct exercises for its regulation.

### Theoretical Background

The majority of modern esoteric students are familiar with the

*Middle Pillar* exercise, as such, it will be the fundamental basis for much of this article. In addition, the *Sepher Yetzirah*, and a limited number of alchemical references will be made.

The basis of qabala is that through increasing levels of density, humanity came into its present state of physical incarnation and psychic evolution. Through rituals, exercises, and meditations, the energy latent in creation generally, and the body of the practitioner in particular, can be "awakened", purified, and directed. This energy can then be used for spiritual development, psychic expansion, or physical health and improvement.

### Creation - "In the Beginning ..."

Creation is seen to have taken place, in Western qabalistic and alchemical terms, in the following process.

The Divine mind of God, the Absolute, or in Hebrew the *Ain Soph Aur* (Limitless Light), through a series of expansions and contractions establishes the boundaries of Creation. The first world is the most subtle, and closest to the original state of non-existence, and is *Atzilooth*. This is called the world of Fire, because of the lively, undefined, and almost uncontrollable nature of fire. Next is *Briah*, or the World of Archetypes and forms as our human mind can grasp them. It is symbolized as the World of Air, and is the result as a barrier world that is formed by the creation of the next World, *Yetzirah*, or Water. This is the highly psychic and emotionally charged world immediately behind the veil of material existence, or *Assiah*. Also known as the World of Earth, because of the solid, concrete nature of material life.

The purpose of this scheme is to show that creation occurs in increasingly dense levels of energy-matter, from the most subtle, or *Fire*, to the most dense, or *Earth*. Within this context of increasing density, there also arises a series of ten planes or levels of consciousness which combines with energy-matter, known as *Sepheroth*, or spheres of being. They occur in a pattern of: unity, reflection, polarity, reflection, polarity, unity, reflection, polarity, unity, and finally materialization. This basic idea of unity-polarity-and re-harmonizing, is the basis of qabalistic and alchemical practices, and is derived from the observation of Nature.

Each World is a reflection to a denser or more subtle degree than the one before or after it. Each *Sepheroth* is a reflection, in part, of what proceeds or follows it. However, since each reflection is only partial, or slightly distorted, each Sphere

takes on its own unique characteristics. Only the so-called "Middle Four *Sepheroth*" have the ability to harmonize or reflect in total all of the energies of creation, on some level.

This 'zigzag' of Creation is called the "Lightning Flash". The return of energy from dense matter, back through the various stages, *Sepheroth*, and Worlds of Creation is known as the "Path of the Serpent" because of its reverse, or complimentary 'zigzag' nature back up this diagram called the Tree of Life.

For the alchemist, somewhere between the third and fourth level, or sphere of creation, energy takes on the characteristic that will allow for the formation of matter at some future state, or level ten. This energy is called *Prima Materia*, *Chaos* in the Bible, *Spiritus Mundi* (Spirit of the Earth), and others. Here, duality is made complete, and genuine polarity exists, as opposed to simply the potential, or idea, of polarity that had existed previously. Energy is divided into active and passive modes, with the active energy constituting the energies of life, and the passive one the energy of matter. In "The Golden Chain of Homer", the active energy is called *Niter* and the passive energy is called *Salt*.

The energy of Life manifests in two forms, Fire and Air. While both are predominately active in nature, fire is the more active of the two, with Air being slightly passive because of the partial Water Element in its makeup. Potential Matter manifests its energy as Water and Earth. These Elements have nothing to do with the material bodies of the same name, and as such are capitalized and called "Elemental" to distinguish them from the earth we walk on, water we drink, air we breath, and fire we cook with. They are in fact, energetic states, each with their own unique characteristics, as well as each of the previously mentioned ten levels of consciousness within them. The Elements also have preferred ways of interacting with each other, to form the *Three Principles* of alchemy. There are in fact, forty different ways energy-matter-consciousness can manifest in our world.

The Three Essentials are the alchemical principles of Sulphur, Mercury, and Salt. Like the "Elements" these principle concepts are to be thought of as "Philosophical" and not literally as chemical elements or compounds. The Alchemical Sulphur, or Soul, of a things predominates in the animating principles of energy (Fire) and intelligence (Air); Alchemical Salt, or the physical body of a thing, predominates in unconscious forces, psychic, and instinctual intelligence (Water) and solid matter (Earth); Alchemical Mercury, or general life force, predominates in intelligence (Air) and instinctual forces, and psychic

energy (Water), as such it is the link, or bridge, between the higher forces of Sulphur and the lower body of matter.

In the mineral realm the dominant energy is that of Earth, a little Water, and very little Air or Fire. In the vegetable realm, the dominant energy is Water and Air, but little Fire and Earth. In the animal realm, the dominant force element is Fire, then Air, but little Earth. These qualities need to be understood as they have been defined for the following information to be of any use to the practicing, or aspiring, Hermeticist. For example, using the above definitions, we can say that the plant realm has an abundance of instinctual energy (Water) and intelligence, i.e. a specific function (Air), but little direct energy (Fire), as this is received passively from the sun; and little hard, physical, matter (Earth).

In the East as in the West, the idea of principle Elements and Philosophic Principles are expressed in more or less the same manner. This original undifferentiated energy from creation is often called in Indian philosophy, and modern occult, and New Age circles, *akasha*, or Spirit. However, *akasha* consists of two (2) aspects, one active as we have noted, Niter, and the other passive, Salt. The energies of Niter are also referred to as the force of *Kundalini*, or spiritual forces. In alchemy, this is the Secret Fire. To the Salt, belongs the force of *Prana*, or Vital Energy.

The function of the Vital energy is to maintain physical life forms and existence. It is completely instinctual and unconscious and is heavily influenced by cosmic cycles, astrological pulses, and other natural phenomena. The function of the Secret Fire is to increase in humanity, the only place where it is present, its sense of self, or "I". At the lowest level or functioning, this is the ego, at its highest, it is Divinity incarnate, as both are two sides of the same coin. One is 'self' in relation to the physical world and others; the other is 'self' in relationship to all of Creation and as a co-creator.

In the vast majority of humanity, this Secret Fire, or liberating energy of self-consciousness, lies dormant, asleep at the base of the spine, coiled like a serpent. Only a small amount manages to escape, reaching a *sepherotic* level, or so-called *chakra*, thus creating a loci of consciousness for each person. If it reaches the top of the skull, and beyond, a spiritual awakening can occur, allowing for a descent and re-ascent of the energy, during which the psychic centers can be awakened allowing for the manifestation of psychic powers and related phenomena.

The Secret Fire ascends as a result of a temporary weakening of the Vital Energy in the physical body. This is why so many spiritual awakenings take place under great physical stress, times of illness, or near-death-experiences, when the Secret Fire will ascend through the various psychic-physical currents causing them to be enveloped in a sphere of luminous light.

The experiencing of the Secret Fire, as a result of the suppression of the physical body's Vital Energy, can create a condition which manifests in various forms:

- ◆ Some perceive the bright light as an angel, their Higher Self, or "Holy Guardian Angel", others as a spiritual teacher.
- ◆ Astral projection may result, along with perception of the immediate surroundings.
- ◆ Uncontrolled physical movements may also result, typical of so-called 'kundalini phenomena': shaking, rapid breathing, swinging of the torso, uncontrolled giddiness, and sitting straight upright in the Pharonic position.

After a period of time, the energy will descend, and return to the base of the spine.

The effects of this awakening will take some time for the consciousness of the individual to adjust to, and not limited to the 'non-physical' realms. The physical body, although to a lesser degree, is also changed and improved in functioning, constituting a genuine "re-birth" on several levels. However, it is up to the mind, or sense of "I", of the individual, to cooperate with this influx of power if more permanent changes in consciousness are to be made.

As we can see, the concept of kundalini, or the Secret Fire, is linked to two polar concepts: that of the undifferentiated creative energy, and the second, as the seed of this energy locked on each cell of material creation, and focused in humanity at the base of the spine.

When this energy rises as a result of psychic experiences, and not because of the physical weakness, it can cause the Vital Energy of the body to be concentrated on various areas of the body, creating physical and psychic disturbances. If the energy becomes concentrated in the head, it can create the illusion of a spiritual awakening, as well as the well-known "hot and cold" flashes, or currents, up and down the spine. The effects of the Secret Fire however, and not its redistributive effects on the Vital Energy, can create the following phenomena:

- ♦ Intense pains suggestive of an illness
- ♦ Crawling sensations of ants or small bugs over the skin, as well as a 'jumping' sensation of the energy
- ♦ A feeling of crystal clear calmness and tranquillity, rising from center to center to the top of the head; ascending in the famous 'zigzag' or Rising Serpent pattern the energy can skip a center or two. The energy can reach the top of the head in a flash of light

Both the positive and negative attributes of character are exaggerated and sexual power is increased.

If the energy rises to the top of the head, then it becomes possible to work directly on the Vital Energy within the body, and to use it as a means of enhancing the psychic experience and spiritual awakening.

In short, the psychic centers must first be awakened by the Secret Fire and purified before the energy of the physical body can be concentrated upon them.

Thus, our psychic exercises and esoteric meditations are designed to prepare our minds, bodies, and consciousness for the liberation of the Secret Fire buried deep inside us. Through a progressive cleansing of the blood, nervous system, and endocrine glands, the 'chains' of the Vital Energy upon the Secret Fire are reduced and eliminated, allowing the ever present power and energy, a veritable pressure waiting to be released, to spring into action. Thus, the Serpent doesn't really sleep, it is we who are asleep to its presence and potential blessing.

### The Secret Fire and the Sepheroth

*"So he drove out the man: and he placed at the east of the garden of Eden cherubim, and a flaming sword which turned every way, to keep the way of the Tree of Life." Genesis 3:24*

The use of the "Tree of Life" has been both a blessing and a curse for modern esotericism. When understood, the "Tree" offers a complete and working model of Creation on both the microcosmic and macrocosmic scales. However, where many fail is on the personal level. The ability to apply the often very general information of the Tree to personal experiences of the initiate when they deal with physiological phenomena is profoundly lacking in modern esoteric circles. The reasons for this are several: *First*, many modern esotericists simply repeat what they have learned without experiencing whether or not it

is true on a personal level; *second*, the language of qabala is multi-leveled, with the same word having several meanings, thus many who are using the words don't know what they actually mean, or on what level it may be interpreted; *thirdly*, the diagram of the Tree is simply too neat and compartmentalized. Many kabbalists are unable to adapt to the fact that interior reality is much more flexible than the Tree allows when applied to the two dimensional page or illustration.

These problems are farther complicated by the idea of "One Tree" but "Four Worlds" making much meaningful, practical information nearly impossible to come by regarding the crises of spiritual awakening and so-called Kundalini phenomena as it relates to qabalistic practices. When compared to the clear and explicit information available from Taoist and Tantrik sources, it is no wonder that so many Americans and Europeans prefer these systems to those more culturally and historically related.

To help resolve these problems in the transmission of knowledge, only information that has a relationship to experience of the author or others he has discussed this topic with will be included here. Theory will be stated as theory, and experience as experience. The meaning of common qabalistic words will be defined, and redefined, to keep the communication clear and direct. An extensive use of confusing and somewhat irrelevant god-forms, references to mythology, and cosmology unconnected to the personal experience will be avoided.

### Arousing the Sleeping Serpent

*"Just as Moses lifted up the flaming serpent in the desert, so must the Son of Man be lifted up, that all who believe may have eternal life in him." John 3:14-15*

The Lesser Ritual of the Pentagram is often the first ritual learned by aspiring magicians. Its function is to teach the basic mechanics of solitary ritual, and to give a basic technique whereby destructive energies maybe repelled or dispersed from the sphere of influence of the operator. The symbols used in the ritual are fundamental to other rituals of a more complex nature, however, to disregard the Lesser Ritual as somehow less effective is a mistake. A ritual, no matter how simple or complex is only as effective as the skill of its operator. Repeated use of the LRP can be more effective than incompetent or irregular use of more sophisticated rites.

In total, there are approximately six fundamental rituals used in Western occultism reflecting an influence of The Hermetic

Order of the Golden Dawn: 1) the Lesser Ritual of the Pentagram, 2) the Supreme Ritual of the Pentagram, 3) the Lesser Ritual of the Hexagram, 4) the Greater Ritual of the Hexagram, and 5) the Rose+Cross Ritual. The use of *The Flashing Sword* appears to be irregular, however it will also be considered along with its companion exercise or, *The Rising Serpent*.

Within these, the use of the Middle Pillar is optional, it is however, the Middle Pillar Exercise which does the most to purify the bodily energies, or Vital Energy, and make pathways for the release of the Secret Fire.

### The Middle Pillar

*"I will make the victor a pillar in the temple of my God, and he shall go out no more: and I will write upon him the name of my God, and the name of the city of my God, which is new Jerusalem, which cometh down out of heaven from my God: and I will write upon him my new name." Revelations 3:12*

Several variations of the Middle Pillar Exercise exist, however their fundamentals remain the same. Whether or not one uses the Elements as suggested by Regardie in "True Art of Healing" or the Sepherotic/planetary correspondences as he later suggests (and is most commonly used) in his book "The Middle Pillar" is irrelevant. The methods used by the *Aurum Solis* will also be considered as an alternative exercise.

The theoretical basis of the Middle Pillar is that through imagination, breath, and concentration, the psychic energy of creation, here principally *Yetzirah*, can be directed allowing for a purification of the Vital Energy that holds the Secret Fire in check. As our psychic centers are cleansed of emotional, moral, and materialistic residue, they better reflect the cosmic energy that works through them. Through its pre-described pattern of circulating the energy, the Middle Pillar assists in smoothing out the edges of our aura, as well as increasing the flow of energy in general directions, so that the psychic pathways, both large and small, can be purified and strengthened through an increase of Vital Energy.

The pathways described for the Middle Pillar are circular in nature. They are for the most part large, clear, and bright, with a reflective quality to them. Regardie says that the psychic spheres should be imagined like large, clear, brilliant diamonds if no other color is known. Although, in the end, the entire sphere, or extended aura, of the practitioner should be imagined as a brilliant diamond radiating heat and light.

The beauty of the Middle Pillar is that it, like many esoteric practices, is really a layered exercise containing an almost infinite amount of flexibility and growth potential. As the practitioner develops in skill and manipulation of the imagery, the number of new possibilities increases.

One of central movements of the Middle Pillar is the "*Fountain of Light*". Here, the practitioner imagines a brilliant force of energy forcing its way up through the soles of their feet and out the top of their head, spraying along the edges of their aura, making it strong and clear of any roughness, and gathering again at their feet. This cyclic imagery is repeated several times. This key part of the exercise is the central part that prepares the central pathways for the eventual release of the Secret Fire. It is also similar to Eastern practices as seen in Chinese *Chi Kung*, Indian *Tantra*, and Tibetan *Vajrayana* yoga.

This being said, it is also clear that some differences exist between Eastern and Western methods of releasing the Secret Fire. The methods of direct work on the psychic centers, and an upward climbing of the spinal column is more traumatic than the more general work of the Middle Pillar. It is for this reason that the techniques of yoga, save a few, that are aimed straight away at releasing the Secret Fire, require the supervision of a guru. Being that they so restrict the activities of the practitioner, and require close supervision, they are also systems that are impractical for day to day life in American and European culture.

While similarities exist, and will be examined, the *major differences* appear to be the following:

- 1) Indian yoga is aimed principally at liberation from the physical realm in as rapid a method as possible. Western esoteric practices are aimed at the perfection of matter and the psyche within the material world, and not an abandonment of it.
- 2) Chinese yoga, or *Chi Kung*, is more akin to Western practices, in that it is aimed at perfection of the material world, and even the spiritualizing of the body into a "Body of Light". It is, however, more akin to Indian yoga, in that it starts at level of the etheric body (*nadis* or acupuncture points) and proceeds from there. This "from the bottom up, and inside out" approach is different from the Middle Pillar's "top down, outside in" method. Because the etheric body is directly effected early on, the effects are more dramatic, as well as potentially traumatic for the unprepared. In the Middle Pillar, the etheric body



is often the last thing effected. This is because the symbolism used, as well as the need to develop skills in concentration, visualization, and meditation effect primarily the mental outlook of the practitioner for a long period of time. Only after considerable practice, of a year or more, on a daily basis, do the effects of the Middle Pillar begin to sink into the astral body, and eventually filter into the etheric and physical bodies of the practitioner. It is stated in one source that it takes a minimum of three years for even the most advanced yoga practitioner to release the Kundalini through special exercises. A 'release' which we have stated, is not a release per say, but the removal of obstacles to its natural expression. This is a critical point, since it is often said that to experience kundalini will often take twenty years of practice of esoteric exercises, or even Hatha Yoga, the same amount of time it took Nicholas Flamel to confect *The Philosopher's Stone*. During a recent workshop, Jean Dubuis stated that it may be possible to complete the extremely dangerous Flamel Method in three years. It may be that for the alchemist, the *interior* creation of the Philosopher's Stone is nothing short of the kundalini experience, and the exterior creation of the Stone is the ability to direct this Cosmic creative energy at will.

- 3) Tibetan systems run somewhere between the Chinese and Indian, in that they are concerned with liberation, but also with the creation of an ethereal body made from their bodily essences. This *Diamond Body*, or *Rainbow Body*, is pure light and can materialize at the will of the adept. Like the Chinese and Indian systems, the Tibetan ones use ritual for the purification of the mind and emotions of the practitioners, as well as the visual images in both anthropomorphic deities and abstract geometric forms. The Rituals of the Pentagram and Hexagram fulfill this function when performing the Middle Pillar.

Thus, we can see, the major differences in Eastern and Western practices can be summarized in function and reference point of origin. The East seeks liberation through progressive untying of the knots of ignorance that bind humanity to incarnation. The West seeks to perfect the material world making material reality a reflection of spiritual reality. Once accomplished, the adept can then proceed to dis-incarnate at will. The Western approach seeks to be more active in the world and to transform it, while the Eastern approach is to see the world as an illusion that is impermanent, and as such, is more passive. Such philosophies, like all beliefs and cultures, reflect the physical environment of their earliest origin. In tropical and sub-tropical zones, the concern with time is less

important that in the Northern hemisphere where a winter without food stores means death for the community. The cold, harsh realities of arctic zones produce a different theory and technique, and as such, different ideals (gods) than agricultural areas. Whether one is a hunter nomad or an established agrarian society is reflective of the physical landscape they live in, and as such effects values, needs, and spiritual philosophy and technique.

This is of critical concern whenever one is considering adopting the esoteric practices of another land or culture. Why did it arise, and under what circumstances? Are those same conditions applicable today, and in the life of the potential practitioner? In view of current conditions, are the practices being considered progressive or regressive in nature? That is, are they forward moving, or simply an idealization of a mythical past 'golden age'?

### Salt, Saturn, Sexual Ecstasy, and Spiritual Bliss

*"The heart girt with a serpent is my Name!"*  
*Chaldean Oracles*

Salt is a symbol of wisdom and learning. Saturn is associated with *Ouroboros*, the Great Serpent biting its tail, symbolic of limitation. As such it is closely allied with the earth, but also all of material creation, and those things which border on non-being, or Eternity. In one 15<sup>th</sup> century manuscript, the serpent is made of two colors, red and green. Red is outside and green is inside. Green, the color of Nature and of Venus, is the beginning of the Work. Red, the color of the Stone, and Mars, is the end of the Work.

*"Sapiens dominabitur astris."* The wise shall exercise dominion over the stars. As we correct the astrological imbalances (i.e. psychic centers or chakras) within ourselves, astrological conditions outside have less of a negative effect on us. We gain dominion over the 'stellar' forces and can "make the sun shine in our oratory when we will it so."

The seventeenth century pupil of Jakob Boehme, Gichtel placed the cosmic spiral, or "Wheel of Nature" within the human body. J. G. Gichtel's *Theosophica Practica*, 1898. Saturn is the crown, Jupiter the brow, Mars the throat, the Sun with a serpent around it, the heart, Venus liver, Mercury the spleen, and Moon the sexual organs, in straight theosophical decent down the Tree. It is the Heart with a serpent that attracts our attention. Here he also places the Element of Fire.

Egyptian initiates were also called scarabs because they pushed along the egg of their regeneration.

*Mysteria Magica, Volume 3: The Magical Philosophy*: The brow included in the Middle Pillar (called: Clavis Rei [1<sup>st</sup> Formula] *The Rousing of the Citadels*) and the color scale varies with each center. An additional use of the rising twin serpents of the Caduceus are included at the end. The brow is attributed to Saturn, and is said to balance out the Yesod center, as well as add power to the remaining centers in the Middle Pillar as the *Golden Dawn* and *Aurum Solis* present it.

Alchemically, Salt is derived from the union of Elemental Earth and Elemental Water (or Assiah and Yetzirah), the Secret Fire is 'hidden' in the Salt (material body) and represents the unconscious, instinctual forces that seek release. It is sometimes called "Hellfire" in that if uncontrolled, or poorly released, it can wreak havoc on the body and psyche of the student, via its purifying effects. This is illustrated by the 31<sup>st</sup> Path, or Path of Fire, sometimes mistaken for "Purgatory" or "Hell" by the unregenerated who pass through this Path after death. This Path is also under the direction of Mercury and Shin, the symbols of spiritual guidance and evolution. For those interested in *Notarikon*, Shin shares the same numerical value, 300, as the Hebrew phrase, "The Spirit of the Living God."

*"I indeed baptize you with water unto repentance; but he that cometh after me is mightier than I, whose shoes I am not worthy to bear: He shall baptize you with the Holy Ghost and with fire."* Matthew 3:11

The letter Shin is often used in meditation as a symbol of Divine light, life, love, or presence. It is imagined above the head, just touching the crown, then inside the head proper (as it is associated with intelligence and the energy of the nervous system in the *Sepher Yetzirah*), descending into the heart, and finally, expanding from there to engulf the meditator in a sea of fire. Because it consists of three flaming Yods, or tongues, it is sometimes associated with the flaming tongues of Pentecost, and a variety of Trinitarian concepts. Several possible interpretations are available to use regarding this statement: One suggests that John the Baptist was initiating repentance as well as entrance into the watery world of Yetzirah, but that Jesus was offering a path of initiation into the fire of the Soul, or full adepthood. A second interpretation is that John was offering initiation up the 29<sup>th</sup> Path, or the Path of Water, while Jesus was offering

the harder and more rigorous Path of Fire, or the 31<sup>st</sup> Path to his disciples. Neither of these is a definitive answer, only a modern qabalistic attempt to understand Scripture in the context of initiatic practices. The mention of the Holy Spirit is more informative however, as this phrase was adopted by the Jews during the period of the Babylonian Captivity and represents the origin of Persian and Chaldean influences on Jewish mystical beliefs.

The term Holy Spirit (*Ruach Elohim*) is derived from the *Zend Avesta*, and the phrase, *Spenta Mainyu*, or "Holy (Creative) Spirit". The creative power is implied and not stated in the original, and appears to be lost in subsequent translations into modern languages via Jewish and Christian traditions. This *Spenta Mainyu* is a purifying and regenerating energy and intelligence with a cosmic host of six or seven intelligences at its command.

"It [Spenta Mainyu] is the self-realizing quality or activity of *Ahura Mazda* (the Good Mind); it is the self-generating energy that leads to the creation and evolution of the universe. *Spenta Mainyu* is dynamic and creation is an ongoing process. For Zoroaster, holiness meant also abundance, growth, and health. *Spenta Mainyu* represents the principle of augmentation and development in the universe." (F. Mehr, p.29)

This power and their beings comprise the *Mathrem*, or *Mathra*, literally, 'the sacred word of power', which is the basis for the development of the practice of mantra in India and "Words of Power" in the Middle East and Egypt. *Mathrem* or *Mathra* is in its own right held to be the supreme mantra from which all others are derived, in the same fashion as YHVH is the origin of all Hebrew Divine Names. This is mentioned because in Persia and Babylon, the convergence of what would develop into semi-independent Eastern and Western esoteric practices is complete. In one respect, it could be said to be the original home of yoga, qabala, alchemy, and magic as we know them. Period art and architecture shows winged creatures familiar to Jewish and Egyptian tradition, planetary diagrams, an early version of the Tree of Life, and several variations of the intertwined serpent motif.

### The Cosmic Triangle of Fire

"The successful adept must be endowed with a knowledge of the material of the Great Work; also with faith, silence, purity of heart, and prayerfulness. After passing through the gate surmounted with the hieroglyph of philosophic mercury he traverses the seven angles of the citadel, representing the chief

operations of the Great Work - calcination, dissolution, purification, introduction into the sealed Vase of Hermes, transference of the Vase to the Athanor [furnace], coagulation, putrefaction, ceration, multiplication and projection. And even upon reaching the *Petra Philosophalis*, he finds it is held in custody by a formidable dragon."

— *Amphitheatrum sapientiae aeternae*, Heinrich Khunrath

Saturn is related to Mercury in alchemical text, and is given the same ambiguous sexuality, or androgyny, and named it '*Mercurius senex*'.

In Tiphareth, the geometric symbol is the interlaced triangles of water and fire, or the Star of David. When expanded to connect the planetary sepheroth of the Tree (with Saturn being attributed to Daath), the Triangle of Water connects the spheres of Mars, Jupiter, and Luna. The Triangle of Fire connects Saturn, Venus, and Mercury.

Just as Orobouros is cosmic energy (the serpent) limiting itself (Saturn), Venus is the creative cosmic force multiplying itself in life (its vegetative nature) as a prism splits the light of the Sun. Mercury, like Saturn in many respects, is androgynous, and controls the fire of creation, directing it in the creation of the Philosopher's Stone. Mercury holds the Caduceus, or winged staff with two serpents intertwined around it. The wings represent sublimation, the serpents, the basic forces of creation. Their crossing over represent the psychic centers, often given as seven in number, here representing the colors in the spectrum, plus white (Venus). Central to the diagram is Sol, which is the cosmic creative forces which unify, enliven, and harmonize creation, and which we can hope to contact. It is central, and directs and controls all of the other planets, psychic centers, or aspects of Cosmic energy.

By contacting the fire of the Sun, we can open the fire of the other psychic centers (via Venus), and more easily direct the restrictive and enlightening energy of Saturn, through the powers of the Mind, or Mercury.

To understand these multi-faceted aspects of the planets, particularly Venus and Mercury, it is important to have done the Pathworkings up to Tiphareth. While this is not required to perform the techniques later in this monograph, it is a help for an understanding of the theoretical part.

However, we can begin to understand the relationship of the Spheres to each other by undertaking a series of meditations based on the following idea:

Venus is the regenerating, sensual, active life force in its vegetative and unconscious manner. It responds to heat, light, and emotion. On the Path of the Decent, Venus splits the singular rays of the Sun into the many facets of the color spectrum, and as such, can lead us to a better understanding of the relationship between multiplicity and unity, the psychic centers and planets, and their unique natures. On the Path of Ascent, Venus re-unites the divergent energies, both planetary and personal (psychic centers) and harmonizes them into a singular force, although still multi-colored, until it returns to the Sun as pure light.

"This Stone rises in growing, greening things. Wherefore when the Green is reduced to its former nature, whereby things sprout and come forth in due time, it must be decocted and putrefied in the way of our secret art." — *Splendor Solis*, Trismosin

The Stone is made through the greening of nature (Netzach) and it returning to its source (Tiphareth) by putrefaction (Death card of the path connecting them).

Mercury gives form and meaning to the diverse energies made by the splitting actions of Venus, and re-unites them as fundamental forces, symbolized by the Caduceus. Mercury is *Psychopomp*, or Guide of the Soul, and directs the energies that Venus represents. Since both Venus and Mercury sit at the base of the Pillars of qabala, they access the material, astral, and mental realms, and can influence all three to some degree. On the Descent, Mercury creates form and structure, for the body, the mind, or the soul, and on the ascent, Mercury helps free us from the limitations of form, without forgetting its lessons.

The serpent is primordial force or energy, fire and water being the principle two of creation, with air and earth following them. Because it shed its skin, it is seen as a symbol of regeneration and renewal. It is also dangerous, deadly, can be found often in 'guardian' roles near springs or water as well as deserts. When controlled or mastered, is seen as mastering a powerful and deadly, yet regenerating force, basic to creation, or possibly from which creation came.

The Secret Fire is directly linked to the sexual, (i.e. principle and most basic creative forces) in humanity. Here, the relationship between 'bliss', 'ecstasy' and the erotic impulse can be clearly seen and experienced. The development of a host of 'sexual yogas' and 'sex magic(k)' practices bear this out to some degree. However, it is the sexual desire in humanity that

acts as its basic drive and evolutionary force. It is also suggests that the ability and need for mystical experiences is biologically rooted. Only by ignoring the most basic of pleasures, sex, can we ignore the drive to ecstatic union on some level. The 'little death' or *petite morte*, is a forerunner of the 'big death' as we let go and experience divine oblivion.

Sexual power, linked to our innate drive for mystical experiences, is also linked to human evolution, and some kind of predetermined point or state to which we are being directed.

This is a significant point, in that almost all of modern Western societies' psychological illnesses are focused around sexual repression and obsession.

If the Secret Fire flows freely, or with greater strength than before, without the proper purification of the Vital Energy of the physical body, it is possible that it will result in what appears to be extreme physical, but more likely psychological illness in the form of schizophrenia and psychosis: instead of psychic gifts, genius, and either transpersonal states, or simply altered states of consciousness.

Wilhelm Reich, the father of *Orgone Therapy* states that the bases for all mental-emotional disturbances are anchored in the physical body, and that these anchors can be released through breathing techniques, somewhat similar to pranayama. Since the body is the "Salt" of alchemy, and partially composed of accessible unconscious elements through its "Watery Element" all of our emotional and physical experiences become indelibly marked, associated, or stored in our physical body. If these blocks, or energy concentrations of emotional and physical trauma (composed of Vital Energy) are not removed before the Secret Fire begins to flow more intensely, the so-called negative side effects of 'Kundalini phenomena' will appear.

Abuse of drugs, alcohol, and sexual extremes only worsen the condition in that they inadvertently release the Secret Fire by weakening the physical body and its link to the astral, thereby damaging the etheric substructure, and create energy blocks in the end rather than diminish them, when the mind and body attempt to make repairs.

A nervous system damaged by substance abuse makes a tricky vehicle for the clear, clean, and powerful expression of the Secret Fire. It is through our nervous system (under the domain of Yesod-Luna) that we engage both the physical world, as well as our interior world. It links the body

(Malkoath) with the Mind-Intellect (Hod) as well as instinctual, creative, and sensual urges (Netzach). If it is damaged, our ability to relate fully, creatively, and productively to these psycho-physical-spiritual parts of our self becomes endangered. If it is damaged, then our most direct and important link to our Holy Guardian Angel, and means of releasing the Secret Fire safely (via Tiphareth) is threatened in this incarnation.

"Listen, then while I make known the Grand Arcanum of this wonder-working Stone, which at the same time is not a stone, which exists in every man, and may be found in its own place at all times.... It is called a stone, not because it is like a stone, but only because by virtue of its fixed nature, it resists the action of fire as successfully as any stone.... If we say that its nature is spiritual, it would be no more than the truth; if we describe it as corporeal, the expression would be equally correct; for it is subtle, penetrative, glorified, spiritual gold. It is the noblest of all created things...it is a spirit or quintessence."

— *A Short Guide to the Celestial Ruby*, Philalethes.

### Freeing the Dragon

How long it takes to un-block our psychic anatomy for a more complete and harmonious functioning of the Secret Fire is unclear. It is stated that even the most advanced yogis require a minimum of three years of special practice for this to occur. Since that kind of training takes place under specialized and supervised conditions, it can be assumed that modern Western life requires more time, as well as self-reflection and referral, since the average Western occultist, be they kabbalist, alchemist, or both, will spend the majority of their time working alone or at best in occasional small groups.

Certain schools of yoga as well as qabala and Sufi practices view the heart as the center of the individual universe, and the most important of all psychic centers. By opening the heart, we gain access to our Interior Master, or Holy Guardian Angel (*messenger*), characterized by a strong manifestation of intuition. This is the final resting place for the Serpent's Tongue after its ascent over the skull, and as Boehme and Hermetic imagery have shown, the "Heart girl with a serpent" is the ideal to which mystics aspire.

As one yogi put it, we approach the "Big King" first, and allow him to direct the activities of the serpent - language not unfamiliar to Hermeticists.

## Adam Kadmon: Secret Fire and YHVH

"For our God is a consuming fire." Hebrews 12:29

While alchemy, qabala, and astrology have been homogenized in modern esoteric practices to create an almost seamless synthesis, this is not true of earlier periods. Traditionally, alchemy and astrology played almost no role in Jewish qabala<sup>3</sup>, and while it has been put forward that many Jews were alchemists, and some great alchemists possibly Jews<sup>3</sup>, no manuscripts of Jewish alchemical practices seem to exist in any great number. Even the most famed *Aesch M'saref*, or "The Refiner's Fire", is a compilation of material, focusing mainly on gematria, and not a 'chemical' work in itself.

Early qabalists imagined creation taking place in several stages, from which was generated the anthropomorphic image of the 'primordial man', or *Adam Kadmon*. This 'first man' was imagined as being created out of the four-letters of the Divine Name stacked one on top of the other. Yod was the head, Heh, the arms and shoulders, Vau, the spine and sexual organs, and the final Heh, the hips and legs. A host of attributes and qualities came to be associated with each letter, and as a whole, it formed its own school of qabalistic meditation. By adding other letters, altering combinations, and substituting letters based on numerological equivalents, additional Divine Names, names of archangels, angels, and other spiritual beings were generated.

The oral tradition of Adam Kadmon is similar to that of the Egyptian god Osiris, in that Osiris was dismembered and reconstructed, while Adam "fell" to pieces, and it is the work of the kabbalist to reconstruct the Original Adam. Each of us is said to be a piece of this Original Soul, and it is our purpose to find our place in Creation, via qabalistic methods.

## Saint-Germain and the Most Holy Three-Fold Wisdom

The idea of Secret Fire in initiatic psycho-alchemical texts such as *The Most Holy Trinosophia* (Three Fold Wisdom)<sup>4</sup> illustrate the point of hidden fire, associated with volcanic power, and under the influence of Venus. Works such as this bear a strong resemblance to alchemical-qabalistic texts, and either use mystical symbolism of these esoteric schools, or such symbols are used to interpret the texts' meaning.

In the text, Saint-Germain reportedly recounts the details of his initiation through the twelve degrees of Cosmic Consciousness. The use of earthly fire in the form of volcanic eruptions,

lava, and seas of flame symbolize the presence of an underlying matrix of living energy that pervades material and non-material creation, uniting and constantly renewing it through what can be seen as violent activity.

*La Tres Sainte Trinsophie* is comprised of twelve sections, each with its own illustration. The most obvious alignment that can be seen, is between the twelve sections, the zodiac, and the stages of alchemy. It can also be suggested, for our considerations, the seven major and five minor psychic centers.

The story begins with Saint-Germain on the lava beds of Vesuvius, later he passes an altar on which is a cup, with a winged serpent intertwined around it twelve times. Saint-Germain then enters into a vast realm of fire, in the midst of which is a greenish-gold serpent with ruby eyes which he must dominate with a sword, the symbol of an enlightened will. With this act, anger, hate, and pride are cast out of his consciousness, and the senses are brought under direction.

In one of the scenes depicted, Saint-Germain is in front of a triangular altar with an elaborate candlestick. Its base is formed out of two intertwined serpents and terminates at a lotus, with the taper placed in the center. Two inscribed panels accompany the illustration. The first one reads: "To the strong is given the burden" and the second, "Kindle a fire upon the high place that the sacrifice may be borne upward to the Desired One." The final illustration shows the heavens ablaze with light and a triangle surrounded by a square and circle. The initiate, here Saint-Germain, is accompanied by Isis Revealed, the goddess of life and Nature.

The pictures described illustrate that even at the end of the *Illuminist* era, classical alchemical and qabalistic symbolism was in widespread use by esotericists. However, its direction was changed from classical, or laboratory alchemy, to 'philosophic' or 'spiritual' alchemy. Just as qabala had undergone a radical transformation at the hands of alchemists and Christian mystics, alchemy itself had also changed. While such manuscripts may be of dubious value for practical laboratory work, fortunately, they still are of value for interior spiritual initiation - an initiation that only the Secret Fire can bring.

## Exercises

### *The Middle Pillar*

The Middle Pillar is a well known exercise to almost every student of magic. The details of the exercise are clearly outlined in Israel Regardie's book of same name, and will not be gone into here. Instead, exposition of those points relevant to the Secret Fire will be outlined. These points are:

1. The establishment of Malkooth.
2. Circulation of the Light
3. The Fountain of Light
4. Malkooth as Kether
5. Relationship of Tiphareth to Malkooth and Kether

Secondary considerations will be paid to:

1. The Ritual of the Pentagram
2. The Ritual of the Hexagram

### *Establishing Malkooth*

Malkooth or 'Kingdom' is a complex sphere in that it represents several broad concepts simultaneously. It is at once, our feet when the Tree of Life is projected on the human frame (and the knees and base of spine when seated or kneeling), all solid matter, earth, and all material creation. It is our bones, and the marrow they contain is a personal aspect of the Secret Fire. It is important that we have a strong sense of foundation when we talk about Earth and Malkooth, so that in meditation we can remain grounded and secure. The stronger our sense of connection to the earth and our bodies we have, the more energy we can generate and the easier it will be to direct it. It is analogous to trying to build a skyscraper on a poured slab concrete for a foundation versus a four-story subbasement. The better the foundation, the stronger the structure.

Since the Secret Fire is hidden in the Earth, it is good to spend some time, even several years, working through the details of the Pentagram rituals. Cleansing, harmonizing, projecting, and withdrawing the energy represented there into yourself and the surrounding area. The North is an especially important area for concentration, in that it is Earth of Earth, and is our hidden gateway to the Secret Fire. Buried in the solid nature of matter is a underlying vibrant energy that is continually pulsating, giving rise to form and life, and turning energy into matter and matter into energy. This underlying nature is illustrated in the Sign of Taurus, the zodiacal sigil given to the North. In it we see the Moon crowning a circle with a dot in the center, or the Sun. This combined lunar-solar sign for earthly nature points to the theory that all matter is simply condensed sun light, or hidden fire.

By associating the heaviness of Earth and the underlying heat it contains (the molten, volcanic core) with our feet, knees, and base of spine (and eventually our whole skeletal system), we can begin to experience the literal network creation is formed from. This imagery is reinforced by the statement that Malkooth and Kether are one, by imaging that an unlimited stream of energy is pulsating into and out of creation from the Ain Soph Aur at Kether, and then imaging the same for material creation as you envision it, at Malkooth. All too often the spheres are imagined as being static beings or states, when nothing is farther from the truth. They are alive, dynamic, and constantly interacting with each other and the energy-matter matrix. This interaction is most clearly seen on the Middle Pillar and the central spheres.

### *Kether-Tiphareth-Malkooth Triad*

In Western and some Eastern esoteric practices, all exercises begin with a drawing down of energy from the Crown, or Kether. This is done because Kether, is on the edge of "non-existence" draws energy into and out of being. This energy is then regulated until it becomes manageable by our human consciousness, said to be somewhere around Chesed, on the Cosmic scale of things.

On the personal level, Kether, or our personal Crown, regulates the flow of energy into and out of our bodies. We then direct this energy through our brain and nervous system, until it becomes manageable by our consciousness. Just as Kether is the bridge between Being and Non-Being on the Cosmic Scale, our personal Kether is the bridge between energy and matter. In our personal being, this is the pineal gland.

Malkooth is the final condensing of these Cosmic forces, and on the Cosmic Scale is all of material creation. On our personal level, it our physical bodies, and as an intermediary, the environment we live and move in with others. Since Malkooth is a World, that of Assiah, as well as a Sphere, it has its own "Kether aspect" or ability to create matter that goes from the most dense to most subtle. These subtler forms of matter border on their own realm of "Non-Being" or that which crosses over from the *purely material* to the psychic. In our bodies, this would be the prostate and sexual glands, perineum, and base of the spine.

The meeting place for these two polar aspects of our being and creation is in the Heart Center, or Tiphareth. Here, all of creation is harmonized and brought into a state of dynamic tension and vitality around an intelligent center. This intelli-



gence directs the other aspects of creation so that they work in harmony with one another for the good of all. This is our heart, pumping blood to all of our organs, our pituitary gland, or "Master Gland" giving directions to all of our endocrine system, our Solar Plexus, regulating nerve energy in general, and the nucleus of each atom, cell, or the Sun in our solar system.

In its role of chief mediator of forces, Tiphareth is constantly sending vital energy to all areas of creation, and transmitting energy from the Crown, or highest abstract realms, to Malkooth, or the densest levels of matter. It is, in many ways, the regulator of this energy to such a degree, that it can be said that matter itself is actually made by Tiphareth. In physical terms this means that all matter is nothing but condensed light energy. In personal terms, it means that our bodies and environment are the creation of our deepest-held thoughts.

To help develop a more conscious and functional relationship between these three centers of energy-matter-consciousness exchange, the following exercise is suggested:

Imagine a brilliant sphere of Light with a blinding, almost point black center, just above or touching the top of your head. Inhale, drawing down a shaft of this sphere into your Heart. Exhale, sending the shaft of light through your body and legs out the soles of your feet, into the molten center of the Earth. Inhale again, visualizing the fiery energy of this Center of the Earth moving up in a golden reddish stream to your Heart. Hold it, energizing the heart in brilliant light. Exhale, seeing the light expand in heat, light, life energy, and power.

It is important at this point that the energy not only be coordinated with the inhalation, but be 'breathed up' from the earth and not forced. This can be done by imagining a strong, flexible, hollow tube or canal running from the center of the earth, or feet, to the heart center. The energy can also be imagined running up the feet, *as a pulse*, entering the spinal column, and focusing energizing the heart area. Imagine, after a period of time, that it is in the heart of the universe and the adept, that matter and energy meet and are created.

Just as our 'heart-felt' feelings direct the limitless energy of Kether into manifestation, so do they direct manifestation back to Kether, or elsewhere, if we desire.

It is very important that the heart not be overheated, and that the energy once accumulated be circulated or discharged in some fashion. This can be into a talisman, a healing treatment,

or into a glass of cold water which is then consumed. It can also be discharged out the solar plexus as a general circulation to the rest of the aura.

In addition, the vowel sounds associated with the Rose+Cross ritual, or I.A.O. may be intoned after competency in the basic techniques given been acquired. First, practice intoning the sounds as a single breath, resonating from the center of your heart. After a while, begin splitting the sounds so that "I" resonates with the head, "A" with the heart, and "O" with the Solar plexus. After a period of time, move the "O" sound down to the perineum where it will have a stranger affect on the 'Malkooth' sphere(s).<sup>4</sup>

Substantial resonating of the sounds in the perineum will open up 12 different channels that link the spine to the legs, knees, and feet, uniting these various 'functional' Malkooths. It also effects the prostate gland in men, and results in a rush of energy up the spine when done correctly.

#### *Yesod- Link Between the Selves*

Yesod sits astride the gateway to the invisible, and is the repository for all that ascends and descends into manifestation. It represents several key elements of our being, including our nervous system and brain, psychic centers, unconscious yearnings and desires, and locus of memory. Through its sometimes dark and troubling, but always powerful waters, we can come into direct contact with our Holy Guardian Angel in Tiphareth. By imagining Yesod as a gateway that reflects up as well as down, we can learn to direct our psychic energies in either direction. This way, Yesod is more than just a doorway that we knock at and hope something is thrown out to us, but instead is a portal we can move through and *exist consciously*. While much of this early expansion will take place in dream states, such as lucid dreaming, and spontaneous astral projection, eventually a greater degree of control will emerge, in which consciousness is projected willfully and returns with full memory of its experiences.

This state can be quickened though, by reinforcing Yesod's link to Malkooth (for memory) and Tiphareth (willed consciousness). The following exercises are designed with these two goals in mind.

After performing the Middle Pillar, focus your attention on Yesod. Imagine it as a large sphere extending to the edges of your expanded aura, violet in color. Shrink it back to normal size and then imagine all of your physical energy, in

Malkooth, and throughout your body, is moving up toward Yesod. This is your ability to move, manifest, and create in the material world. Imagine the spheres merging and becoming harmonious. Now, pull it up even further to Tiphareth, and bathe the combined material and psychic-sexual energy of Yesod in the golden light of Tiphareth, and feel the three merge into one. After several minutes, project them back to their original positions.

Imagine the light of Yesod as being simultaneously dual in nature, reflecting up toward Tiphareth and down toward Malkooth.

Move to Tiphareth and do the same, imagine its light reflecting down toward Yesod, and up toward Kether, the source of all energy.

Imagine the Elements as *pure and perfect ideas*, emanating from Tiphareth through a clear field of Yesod, and condensing into matter. Imagine your thoughts as pure and perfect ideas, being projected from your heart, with the combined sexual-creative energy of Yesod, into manifestation in Malkooth.

Imagine the pure light and energy of Kether above your head, becoming accessible in Tiphareth, your heart, and manifesting as pure creations in Malkooth, beneath your feet. Feel the energy reverse this process, going from hard, cold, dense matter, to abstract energy forms, to pure, undifferentiated energy. In addition, the Clavis Rea Formula can be an effective illustrator of this point.

**Circulation of the Light**, after the establishment of the spheres should be vivid, clear, and deep in the body as well as extended out from it. This can be done in phases, with the first phases working gently on the outside, forming broad bands of light, and increasing in density and power as they begin to reach deep below the surface of the tissue, to the bones themselves. This helps to anchor the power in the body, while expanding and clearing the aura. At all times, the energy should be palpable.

**The Fountain of Light** should move through the spinal column slowly at first, and with greater intensity and speed as experience progresses. The burst should be lively and bright, with a clear fluid-like flame coursing around the edges of the expanded aura at a radius of three to four feet on all sides. Lose yourself in the flow of energy, as it passes through your body, out your head, into your feet, up your legs, purifying and energizing as it goes.

At the conclusion of the exercise, you may withdraw the energy into the sub-epidermal layer of your body, feeling it strengthen and energize the tissue, sinking into the bones and purifying the marrow, an essential element in long life and strong bones. This should also be done along the spinal cord, imagining that the soft tissue between the vertebrae are packed with energy and the nerve connections are strong and vital.

### *The Rituals of the Pentagram and Hexagram*

The rituals of the Pentagram we use for directing the principal Elements of the material world (Assiah), matter-energy matrix closest to our consciousness, and the outer-materially directed personality of this incarnation. It is through directing and purifying to some degree these Elements, that we can begin to turn our attention inward and have the Vision of our Higher Self, or Holy Guardian Angel, that exists in Kether, communicated with in Tiphareth, and reflected to us in the subconscious of Yesod.

The ego, or self-created image of self in relation to the material world is completely dominated by these rituals, and through them, we can adjust our sense of self, so that we may direct our energies toward Self. When this is done, we not only can converse with our Holy Guardian Angle, but realize that we and it are one and the same.

The Pentagram Rituals can also be used in this same respect for creating material conditions that are to our advantage, as well as spiritual advancement. They can be used to create a nearly material environment for the sustaining of planetary forces as well. In this aspect, the several rituals are often combined.

The planetary Rituals of the Hexagram represent the manipulation of inner and outer planetary forces through our own psychic centers. They can result in direct physical manifestations of body or environment, or in interior experiences of an *initiatic* nature. Such initiations signify an expansion of consciousness, and increased activation of the psychic centers involved, and possible generalization of the effects to other centers. For example: a solar ritual will bring increased activity to the psychic 'heart' center, but also to the pineal gland in the brain as it is solar in nature. A lunar ritual will bring increased memory and mental clarity, but also will stimulate the nervous system, and psychic centers generally, as well as cyclic sexual impulses. A Venus ritual will stimulate the kidneys, sexual impulses, and increase one's sense of

beauty, harmony, and artistic expression. It will also add power to all of the psychic centers as a result of Venus' 'prism effect' on psychic energy if directed properly, and increase the flow of love to the heart.

Thus, each planet has its specific and general effects, as well as manifestations on the mental, emotional, and material planes. As we increase in awareness, and contact more consciously the various planetary spheres *within us*, they will appear to take on an almost objective existence. In these semi-objective states, we can contact others of a similar vibration, or communicate with the various 'beings' of the invisible world. These worlds also have degrees of density, hence the use of Elemental attributes in the vertical mode of expression. The densest world is Malkooth/Assiah, with each of the planets having a 'home' in the Quarters, and Yetzirah is more subtle and given the attribute of Water, with its own special relationship to the Planets. Next, there is Briah, with its Airy, expansive nature, and peculiar relationship to the planets, and finally, Atziluth's fiery nature, of which the previous worlds are but denser and more stable expressions. Just as our consciousness shifts in its relationship to things when it moves to the astral from the material, it shifts again when it moves from the lunar astral to the solar astral, or mental worlds; and again when the move is from the Mental to the Spiritual.

These shifts can best be explained as going from *object relationships* (material), to *subject relationships* (I-Thou), to *direct relationships*, and finally *identity relationships*. On earth, we view things as objects separate from us. In the lunar astral we experience them as objects, but with a relationship to them. In the Solar astral, we experience a thing directly, that is we know it. In the Spiritual realm, we are it.

This helps to explain some of the statements made about kundalini experiences in yoga, as well as the mystical experiences of other esotericists. In kundalini, or Secret Fire experiences, the aspirant often talks of being 'one with creation', or having the ability to look inside the nature of things. This would indicate that the energetic impulses being released are expanding awareness to the level of Briah. When the final level is reached, Atziluth, we become like the Biblical Enoch "who walked with God and was no more".

This framework also helps explain why many magicians succeed or fail at magic. The identity of 'another' doing the work for us, is a very materialistic approach to magic. Later on, after experiencing the reality and illusions of the astral

worlds, the *direct*, or *personal relationship* is built, in which the magician sees the powers being directed as aspects of his or her self, and not exterior to their being. This form of expression is more akin to the level of the adept, but also the mystic, and practitioner of yoga who visualized the *chakras* as inside their body and not exterior worlds, as in Western Pathworking. At some point, however, all of these various viewpoints merge, and systems become blended in the experiences and evolving psyche of the disciple. The difference is more as a point of origin, not as a final destination.

**Note of Caution!!** It is very important that all of the following exercises are preceded by a period of prayer and devotion to the Cosmic and that their fruits be offered as gifts to the Creator. They must also be started by invoking the energy from above in some fashion, be it the Qabalistic Cross, the Middle Pillar, the Clavis Rei, or simply as a beam of light coming from above, entering at the Crown, and terminating at the base of the spine or feet depending on your posture. This is critical if any negative side effects are to be avoided or minimized, as only energy radiating from Kether can be contacted without creating an imbalance in our system. Here, we seek to use this energy to repair imbalances, not forget it, and inadvertently create new ones. Also, at the end of each meditation, return the energy to the Cosmic either imaginatively, or by offering the fruits of your spiritual labor to God.

### *Triangle of Fire*

The Triangle of Fire represents a specific aspect of Tiphareth and should be considered in relationship to the Middle Pillar, although it can be performed independent of it, or as we will see, as an adjunct exercise to intensify the effects of both exercises.

After establishing your working space, focus your attention on your heart. Imagine the great intertwined Star or Shield of David, in gold, associated with this sphere. Feel the upper triangle radiating a pulsing heat, and the lower one, a running coolness. Imagine them turn into a combined fiery triangle of Fire, and glistening triangle of Water. In the center is a brilliant dot, Yod, or Shin, as you decide.

The lower triangle of Water is our relationship of consciousness to the psychic and material worlds. The Upper triangle of Fire, is our relationship to the spheres of adepthood, spiritual illumination, and interior revelation.

Imagine yourself as the center point, between these two living

triangles. Turn your attention to the Fire Triangle. Let the Water Triangle fade from consciousness. Feel yourself in the center of a small pyramid of Fire. If you were to stand up, you could touch the apex. Seated or kneeling, you sense the great fire all around you. Surrounding the base of the pyramid is a giant serpent with its tail in its mouth. Close your eyes and feel with each breath, and heart beat the fire pulse in unison and grow more intense. The fire radiates both outwards from the pyramid, as well as inward to its center, where you are. Lose yourself in the pulsing, living, flame. Intone the Divine Name IAO, resonating it outward from the center of your heart to the edges of the universe. Feel the fire grow bright with each vibration, and the serpent stirring.

At some point you may feel, or imagine the serpent rising, and reaching a point of extension. Go with it, and view through its eyes. Return when you are done, by imagining the serpent coil back, placing its tail back in its mouth, the fire regulating, and the triangle merging with the triangle of water, both turning gold, and exiting to consciousness.

#### *Saturn and the Secret Fire*

This is a special series of exercises relating to Saturn and its relationship to other planets, and the as manifestor of Creation. This exercise is directly related to the previous one, or The Triangle of Fire. When placed on the Tree of Life, the Hexagram connects the spheres of Yetzirah and Briah, giving a gateway to Atzilooth, with Saturn where Daath is placed.

The Triangle of Fire is composed of Saturn at the apex, and Mercury and Venus at the base corners, with the Sun in the center. By meditating on the qualities of these planets, and their relationship to each other via this diagram, we can see that Saturn is the secret sphere that offers us access to the energy-matter-consciousness continuum. Imagine yourself in the center of the Triangle of Fire again, placing the Astrological signs, or godforms of Saturn, above, or above and before you, Mercury at your right, and Venus at your left. See them as living and vital, with a thin strand of fire, light, and love connecting them.

Remember that Saturn is often given as the sign for matter, and Venus inverted as the sign for Antimony, or the Earth. Continue this meditation for several weeks, or once a week for several months. Fifteen to twenty minutes is all that is needed.

YHVH

The following method of meditation is based upon the fundamental associations known to every student of qabala. It can be performed by experienced or novice students alike, although novices should spend more time on the fundamentals to insure success later on, without having to go back and repeat the basics.

This series of exercises relates to the stages and Elements of Creation and the nature of the Primordial or archetypal expressions of consciousness. Those who have experience working with Hebrew and/or the Elements as outlined in basic magical practices will be able to move more quickly through this exercise. Those who have little or no experience in magic will find it a suitable and powerful introduction to these concepts on a very personal level.

The Hebrew doctrine of Creation sets forth the idea that the Primordial Man, or Adam was composed of the four-lettered name of God stacked in vertical form to appear as sort of stick figure being. In addition, all of creation could be found to have its origin in this sacred name, and its pronunciation was closely guarded, so much so, that it is now lost. The discovery of its proper intonation is said to bring power over everything, so much so, that there are schools of qabala that only work with the various manipulations of this Name as their form of meditation.

For us, the Tetragrammaton will be used as a visual and mnemonic guide for our meditations and exercises designed to release the Secret Fire in Creation.

The standard Elemental applications will be applied: Yod (Head, endocrine system) is associated with Fire; Heh (shoulders/chest, and cardiopulmonary system) with Air; Vau (Spine/Nervous system, including sense organs) with Water; and the Final Heh with the dot (the hips, legs and feet, and skeletal system) with Earth.

The dot in the final Heh symbolizes the secret, hidden point of light, life, and love in all of creation, which is hidden in matter. It is this secret force that when liberated brings us to the heights of divine bliss and consciousness in the original Fire of Yod.

As with all exercises, begin by drawing energy, in some fashion, down from Kether to the Earth. This can be through the Qabalistic Cross, the Middle Pillar, or the Psychic Pump as previously described. Once a calm center is established, and a sacred space to contain the energy, either through the

Pentagram Ritual, or imagining a vast and empty dome sphere around you (about six to nine feet in diameter), you may proceed.

Imagine the Primordial Man in front of you, vast and towering. Merge with the image, growing in size as you do. See the flaming Yod as your head, and imagine that it, or a ray from it, projects itself downward through the Airy world, forming the first Heh, and continues into the Watery world, gaining density and weight, forming the Vau, and finally, into the world of solid matter, forming it along with the Final Heh. There, the flame grows small, flickering brightly, but only as a small spark, compared to its vast and brilliant place of origin, and to the dark, cold, solid world of matter in which it now appears trapped.

Identify with the solid earth. Feel your feet rooted to it. Imagine that the earth, your legs, knees, and hips, are all heavy, solid, and firm, immovable and dense. Feel and imagine the great strength and stability that this offers you and appreciate it, as it is the foundation of your being. Continue with this imagery, and sense a point of dense, brilliant, heat and light in the center of this dark, solid matter. See it grow brighter and stronger, as though it were the center of the Earth itself. Continue with this heat and light, and let a strand of it move up from the center of the earth, through the layers of solid matter and rock, to your feet, forming a sphere of great heat and light.

After several days of practice, pull the energy up to your knees. After several more days, pull it up to your hips. After about a month of practice, pull it up and focus it at the base of your spine.

Extend the solid earth imagery to include your skeletal structure as well. Breathe the fire up from the center of the earth, feel it focus around your spine, and move up to the top of your head. Imagine that your head is an empty sphere, waiting to receive the energy from below. Feel the energy course throughout your body, focusing on the bones. Breathe it into them, cleansing them of any weakness or disease. See the marrow inside grow, and fill the bones with its bright red power. Extend it across the skull, jaw, and teeth. As before, when you are done with the meditation, absorb as much energy as you can, and send the rest to the center of the earth, closing off the contact.

After a month or two of this exercise, move on to the Vau. See the energy move through your feet, to the spine, and

move up and through its narrow center column to the brain. Imagine that as it enters the spinal column, with each breath, the fluid contained therein, courses up and across your brain, nurturing the tissue, and descends back down. Imagine your senses becoming stronger and more acute. Visualize the vast fiery energy coming from the center of the earth as increasing your psychic sensitivity and psychic centers. This can be imagined simply as the nervous system becoming bright and healthy.

Then, move on to the next, or First Heh. Here sense the energy as having moved up your feet, into the spine, and when it reaches the upper body and back of the head, it also fills the lungs with greater power and expansion. Feel yourself lifted up and expanded, as though your vision was made clearer and your sense of purpose and destiny more definite. Imagine the lungs being charged with bright, warm healing energy, vitalizing the breath and blood.

After a few days of practice, imagine the vital power moving from the middle of the shoulders, down the arms, and to the hands.

During this period experiment with projecting, circulating, and receiving energy through your hands. In general, the right hand should project positive, expansive, electrical energy; and the left should project magnetic, passive, and receptive energy. By holding the hands together, in the classic prayer position, in front of the chest with the back of your thumbs just touching the sternum, the heart center can be energized. In addition, the energy circulated creates a psychic 'belt' or 'dome' around the upper portions of the head and shoulders. Practice pulling energy down from the sun, moon, planets, and Cosmic through the left hand and into the earth or a talisman with the right.

Use the classic *Sign of the Philosophus*, or hands raised above the head with thumb and forefingers touching to form a triangle, to pull energy down into both palms and out through your feet. Try storing it in your solar plexus (you may want to use the *Sign of Practicus* for this) and projecting it as previously described.<sup>5</sup>

Then, move to the Yod. Here after the energy has moved up to the brain, see the head grow bright and luminous. Feel it absorb the fire from below and rejoice in its return. Sense the center of your head growing powerful, warm, and bright. Focus on this single point of brightness, and then send it back down to the earth, while reaching out to the universe with it. Feel yourself lost in a fiery world of primordial power, wisdom, and love. Feel as though you are of vast stature, towering immensely throughout the solar system. Feel as though the planets them-

selves are your psychic centers, and the sun is your heart, the Earth your footstool and the original point of creation your crown. When you are done, shrink yourself back, and shut down the meditation.

This energy once experienced has tremendous healing potential. By freeing our negative and destructive thoughts into the center of the earth for purification and renewal, we open ourselves to more energy and expanded consciousness through the removal of psychological blocks. Through drawing up the fiery healing energy of the earth, and packing it slowly, smoothly, and methodically deep into our cells, forming the bones and its marrow upward and outward, we can increase our psychic sensitivity to telluric currents, weather patterns, and magnetic conditions. In addition, we add strength, energy, and vitality to our physical bodies.<sup>5</sup>

*The Flashing Sword and the Rising Serpent*  
*Yesod, Hod, and Netzach in the Secret Fire*

This section examines the relationship between the sepheroth of the Tree of Life to the Secret Fire, and the impact of two spheres in particular that govern the nervous system, early psychic awakening, and sexual power.

The rising of psychic power from Malkooth effects not only the feet and perineum, but also triggers a response in the adrenals atop the kidneys. This is often accompanied by a surge of energy, as these glands are the seat of our 'fight or flight' response. They are also secondary sexual organs, and as the energy drops down to enter into the base of the spine (also a Malkooth center) before rising up the spinal cord and energizing the entire body, it stimulates those nerves and psychic clusters associated with Yesod and Netzach. It is from this stimulation that images, fantasies, sexual potency and aggressiveness, and psychic awareness, sometimes bordering on schizophrenia and psychosis, are experienced. Intense heat and a sense of purging may also be experienced as a result.

When the energy reaches the area of Hod, or Mercury, usually prior to Netzach, but not always, it is said to be following the Path of the Serpent. This Path is illustrated by a Serpent climbing the Tree of Life, reversing the direction of the descent of the Lightning Flash. Here, the Secret Fire awakens the mind to magical possibilities and structures, but without power. It may energize the brain and speed up patterns of thought, insight, and association, but often this may be vented through excessive talking and verbalization, or routing it through the throat center.

If the energy is not spent, but directed in its upward Path of Return, or ascent, then the very real problem of having to direct the will and consciousness in a singular fashion toward creating a pathway for the energy to flow is encountered. These pathways are the mental and astral constructs, or symbols, used in magical, religious, and esoteric rites.

The principal pathway or map used to direct the Secret Fire is the caduceus of Mercury. Here, the twin serpents intertwine themselves around the central pillar and themselves form two side or supporting pillars, leading to a winged apex, or crown, shaped like a pine cone, or the pineal gland.

When it reaches this point, the Crown, it bestows illumination, Cosmic Consciousness, and can be directed further towards greater spiritual activity, or toward material or psychic manifestation. This energy, or light, is like the rays of the sun (Tiphareth) being split into the many rays of the spectrum (Netzach) by the use of optical filters (Hod).

In Hod we not only create, but also clean any existing mental filter, so that the energy rising back towards its source may be properly identified and experienced for what it is, prior to its being harmonized into a single ray of light by Netzach. Even after harmonization however, the energy may not have to be returned to the Tiphareth. If left to its own devices, it probably will, as that is its natural inclination. The sudden influx of power and energy may create a strengthening of the recently vivified astral worlds, of which Netzach is the symbolic apex.

The Death card which rules the Path between Netzach and Tiphareth signifies the task of the initiate at this stage of the journey, and of the sacrifice that lies ahead. Only by losing their individuality, or through 'death', can the separate forces under the direction of Netzach combine to lead the initiate toward adepthood. The reverse of this is also true in one sense, in that by leaving the collective behind, the individual is born, the true individual of Tiphareth. This suggests that genuine initiation can only take place when we are no longer dependent upon the collective power of an egregore for our sense of protection, purpose, and illumination. The watery astral womb of Yetzirah must be left, for either the dry air of Malkooth's material life, or Tiphareth's spiritual renewal.

Along with the intertwined serpents of the caduceus, we find implied in the symbolism, the chakras, or psychic centers, upon which the Secret Fire acts in its journey. These centers express modes of consciousness, loci of physical and psychic power, and are related in various ways to the nervous and



endocrine systems as we have seen.

In Western esotericism, several methods of expressing these psychic centers exist. There is the use of the planetary names, or *mundane chakras* as they are called, for the sepheroth. Here, the planets follow the descent of *mezla*, or Divine Energy, down the Tree of Life and are placed at corresponding locations on the human body. Kether, Hockman, and Binah are in the head; Chesed, Geburah, and Tiphareth are in the upper chest and shoulders; Netzach, Hod, and Yesod in the hips and sexual organs; with Malkooth located at the feet. This works well as a mnemonic device and for the exercise known as the *Flashing Sword* and *Rising Serpent*, but is not very useful when it comes to attributing planetary powers to specific organs, as in alchemy.

Another set of attributes is to simply take the Middle Pillar and apply either its Elemental correspondences as given by Regardie, *The True Art of Healing*, or the more well known planetary correspondences as he gives in his book *The Middle Pillar*. Along the same lines, it is not uncommon to apply the ascending set of Hindu *tattwas*, or Elemental signs in an ascending manner at each of the cross-bars and spheres on the central column of the Tree of Life.

While none of the above sets of designating centers of psychic force is perfect, each works in its own particular area, and as such, it might be better to simply accept the symbols given for each exercise without trying to create 'a grand synthesis' that will sound good, but be cumbersome or useless for practical purposes.

Looking at the ascent of energy from a more Western viewpoint, it is possible to view the psychic centers, not as singular and specific organs, but in many instances as clusters of organs working in concert. Students of Eastern esoteric practices will recognize that the New Age system of seven chakras neatly arranged with an ascending chromatic scale is not easily found in yoga or tantra.

Instead, what is found, is just as much contradiction and confusion as in modern synthetic Western esoteric systems. Whether one uses a system of five, six, or seven psychic centers depends on which system is being practiced. The addition or subtraction of a particular center matters only in relation to the details of that particular practice and its aims. Thus, when viewing the psychic centers as objective realities, we enter a realm fraught with danger. Instead, we need to look at the centers in terms of *function* and *relationship* to each

other. If in an exercise we notice that a center's activities are not limited to the feet, chest, sexual organs, or head, then we have entered into a deeper understanding of that locus of energy. If we find that other organs are being stimulated as well, then we will find that we have begun moving from a strictly symbolic and mental relationship to the psychic centers to a personal and experiential one. This transition to personal experience is what development is all about, and not simply neat and comfortable packages of occult lore and information as is given in endless tables of correspondences.

In one recent Golden Dawn publication<sup>6</sup> a set of correspondences was given for four of the major psychic centers using *kerubic* attributions. The root center was attributed to the Calf of Revelations; the sexual center to the Angel; the Solar Plexus to the Lion; and the Eagle to the heart. No Correspondences were given for the remaining centers. Using this as a basis for discussion and experimentation, I would instead suggest the following listing as a more effective alternative:

1 <sup>st</sup> Bull	or Saturn <sup>6</sup>	or Moon <sup>7</sup>	with Fire in the Heart
2 <sup>nd</sup> Eagle	or Jupiter	or Mercury	Water in the liver
3 <sup>rd</sup> Lion	or Mars	or Venus	Earth in the lungs
4 <sup>th</sup> Angel	or Venus	or Sun	Air in the bladder
5 <sup>th</sup> Spirit	or Mercury	or Mars	
6 <sup>th</sup> Luna	or Moon	or Jupiter	
7 <sup>th</sup> Sol	or Sun	or Saturn	

This suggests that the order of the planets in the spheres is very relative to one's state of consciousness, and that the correspondences at the time of our descent into material consciousness may be different from the order during our re-ascent into Eternity.

If we consider what the alchemists say about Saturn, that it is the beginning and end of the Work, then this re-arrangement of the centers may be true.

In an article entitled, "*From The Restored New Testament*"<sup>7</sup>, the basic idea of four centers of the genitals, navel, heart, and head is used along with titles taken from *The Book of Revelations* of St. John.

Genitals	1 <sup>st</sup> and 2 <sup>nd</sup> centers	The False Seer
Navel	3 <sup>rd</sup> center	The Red Dragon
Heart	4 <sup>th</sup> center	The Beast
Head	5 <sup>th</sup> , 6 <sup>th</sup> , and 7 <sup>th</sup> centers	The Cross, The Lamb, The Spiritually Wise, The Conqueror
	and Illumination	

In an accompanying chart, the order of the planets is given from Saturn at the base, to Luna at the Crown, in straight qabalistic fashion, with a slightly different color scale than usual: Yellow and silver-white (Saturn), pale blue (Jupiter), red (Mars), green (Sun), dark blue/indigo (Venus), orange-yellow (Mercury), violet, silvery-opalescent (Moon). Each center is also associated with a zodiacal sign, a seal on the great scroll, and one of the Four Horsemen of the Apocalypse. The remaining five signs of the zodiac are attributed to the Elements and Spirit.

The problem presented by the *Book of Revelations*, is that if it represents a pattern of *progressive interior initiation* linked to the ultimate experience of the Secret Fire, it is written in a highly symbolic format. Many of the keys to these symbols may be very local and period specific in origin, requiring extensive research into 1<sup>st</sup> century era Gnostic, Christian, Merkavah, and Greco-Roman initiatic practices.

This is not to imply that this is an impossible nut to crack, only that it is one wherein we must weigh the reward against the effort. To assist those who answer this in the affirmative, the above keys have been given. For this manuscript however, it raises more questions than horns on "The Beasts" head, to which the answers are not immediately forthcoming. The answers may be in some of the older and less accessible schools of Christian qabala found in Eastern Orthodoxy, more so than in those Christian kabbalists of Rome, as they are more focused on the Gospel of John, and have not completely rooted out their mystical wing, or use of symbols for Illumination.

### Exercise

After preparing your oratory, or place of working, imagine that your spine is the central pillar of the Caduceus. Establish it well, with a round bottom, wings at level of the throat, solar disk, and a pine cone or brilliant knob at the top. Visualize it in white or reddish-gold, with the left serpent in blue or black; and the right serpent in red. Their tails should meet or cross-over at the base of your spine and continue to overlap five more times with their heads facing toward each other, tongues extended, at the level of the throat accompanied by an extended pair of wings. The image should be mounted by a solar disk at the level of the head, surmounted by a pinecone.

After a period of several weeks with the above imagery, additional symbols can be added. In the center of each circle formed should be imagined in progressive order, the kerubic

animals listed above. At the level of the throat should be akasha, or Spirit; and the Lunar qualities should dominate the back of the head, with Solar dominating the front. Both universal aspects are imagined as unified at the top, and entering and existing through the brilliant sphere or pinecone (pineal gland).

If possible, the left serpent should be imagined to have lunar, watery, passive, magnetic qualities. The right serpent, solar, electric, fiery, expansive qualities. The central column mediates, balances, and contains both simultaneously.

After the above images are successfully imagined and maintained, the symbols can be progressively meditated upon. It is important to go in strict order from top to bottom or bottom to top. If a psychic blockage is encountered, do not force it. Simply smooth it away gently as you progressively move through the set of symbols. Don't spend more than seven or ten days on any one symbol. Remember that it is best to start new esoteric periods on a Saturday when the psychic power is at its height for the week. This means that it will take a minimum of seven weeks to move through the seven principle symbols on the central column, and an additional three weeks for the basic diagram and two serpents.

This is a strong exercise, so don't force it. If anything unpleasant is experienced, shorten the periods of meditation. Initially, no more than 15 minutes should be spent on this exercise.

### *The Serpent of Fire and the Spear<sup>8</sup>*

Of all the exercises in this work, the following are the easiest to perform regardless of the level of experience of the operator. Their basic concepts will already be familiar to many students, and are useful as guides in a fundamental understanding of the Secret Fire that exists in the West.

Visualize a vast point of brilliant light above your head, so intense that it appears black. Move it down to the top of your head, feel it sinking into your body and psyche, permeating your consciousness. Feel it move out, extending to form a sphere of golden light and fire around you to a diameter of four to six feet on all sides. Let this sphere of light grow in intensity and power, and know that it is a strong container for the Cosmic forces you are about to invoke.

Imagine a shaft of fire, like a spear, blaze down from the point of light above you, penetrate your skull, and move through your body and into the center of the earth. Feel the earth

reverberate with its impact, and imagine a stream of living fire, like a golden-red serpent, move in the reverse direction of the shaft, up your spine, and into the hollow of your skull. It is important that you imagine your skull as a hollow and vast receptacle of this creative and transforming energy. After several repetitions of this cycle, focus your attention on your heart, and imagine there, a chalice, stone, or other receptive symbol for your highest Self. Wait for a response, and then let everything merge into a vast sea of living golden light, fire, and love. At the conclusion of the exercise, draw the energy into yourself, and offer it as a gift to the Cosmic.

### Basic exercises for its regulation

#### *Solar Plexus as chief regulator of energy in the body*

If after an exercise there is too much energy in your heart or head area, move it down to the solar plexus and imagine it being circulated out and around your body through that center. This will work after a few minutes, and is especially good for circulating energy that arises from sexual stimulation after these exercises.

#### *Grounding out*

It is important to establish firm points of Kether and Malkooth in these exercises. If Malkooth is insufficiently established the risk of flightiness and disconnectedness from everyday life is possible. More importantly, if a strong sense of connectedness is not established at Malkooth, much of the energy will have nowhere to go, and will be wasted. If it appears that too much energy has been generated and is causing problems that simply circulating it out the Solar Plexus will not solve, then consider the following:

- ◆ Imagine the energy streaming out of your hands and feet into the earth.
- ◆ Place your hands in a bowl of cold water and imagine the energy pouring into it.
- ◆ Walk on the grass or earth with your feet in direct contact.
- ◆ Drink a cold glass of water.

These suggestions are for the discharge of energy accumulations that may be unpleasant. Consider them a sort of psychic first aid. The nature of these exercises generally is to increase the amount of energy we can handle, and to direct it wisely and slowly for the purification of our psyche and body. Discharging it repeatedly will slow that process, however, maintaining a state of irritation, frustration, and perturbability as a result of esoteric practices is also a drawback.

#### *Circulating the Light*

Simply put, always circulate the energy when you are done with an exercise. The suggestions of the Middle Pillar, to move the energy out from the Solar Plexus and around the edges of the extended aura work well.

### Additional Notes for Consideration

Crowley states that the 24<sup>th</sup> Path is attributed to the Goddess Kundalini in his book, 777. Knight has the caduceus with the sign of Scorpio at the bottom. Scorpio is the sign of the 24<sup>th</sup> Path.

Square breathing is to be done with the exercises whenever possible. On the inhale, pull the energy down from the crown; hold in the feet, earth, and/or base of spine; exhale to head; hold on the exhale. Repeat. This adds a great deal of energy to the exercises and limits the amount of time they can be done in any one sitting.

Each sphere has its own Tiphareth, i.e. Great Star, uniting the smaller "spheres within a sphere" on the Tree of that particular level. Thus, when we direct our attention to the harmonizing influence of Tiphareth we effect all of the planets it touches. When we direct our attention to the Triangle of Fire of Tiphareth, we effect the Fire aspect of all of the Spheres connected to Tiphareth. However, Saturn, Mercury, and Venus, may have a greater response. This of course means, karma (Saturn), creative energy (Venus), and intellect/energy conduits (Mercury).

As such, it then is easier to regulate planetary energy with the hexagram than the septagram. The hexagram regulates energy via Tiphareth, the septagram via Netzach.

In alchemy, Fire and Air are the matrix of Energy; Water and Earth are the matrix of Matter. Earth 'energy' is essential for sustaining health; Water for sustaining initiation; and Fire for initiation itself. Air makes Fire accessible.

Salt is the lower Yetzirah and Assiah; Mercury is Higher Yetzirah and Lower Briah; Sulphur is Higher Briah and Lower Atzilooth.

Salt is prone to lunar impulses. Mercury is prone to solar impulses. Sulphur is prone to zodiacal and Cosmic impulses.

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*The Zoroastrian Tradition* by Farhang Mehr

*Oriental Magic* by Idries Shah

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#### A personal note From Mark:

Dear ORA PROJECT Participant,

Thank you for your participation in the enclosed research project. Please feel free to contact me if you need clarification on any of the material or exercises. Pick one or two of the exercises, practice it one to two times daily for a minimum of

30 days (90 is preferred), and send me a bi-weekly, or monthly report of your experiences and progress. If you should decide to continue with the exercise, or pick a new one after your chosen period of practice, let me know and we will proceed further. Once again, do not hesitate to call if you need assistance. Welcome to the ORA Project of The Philosophers of Nature (PON), and thank you.

Ora et labora,

Mark Stavish

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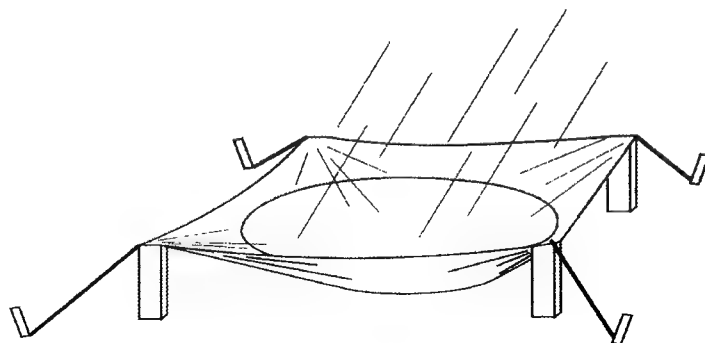
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Ask for monograph #26-5-98, "Secret Fire: The Relationship Between Kundalini, Qabala, and Alchemy" by Mark Stavish. Make your check or money order payable to: The Philosophers Of Nature.

## TIPS & HINTS

Tips & Hints are suggestions sent in by PON members and STONE readers. Some entries, like the one below, are offered anonymously.

**Rain Trap:** April, May, and even June are traditionally the best months to get the *charged* rain water used in alchemical operations. One reader suggests using a 10'x 10', or larger, plastic sheet, attached to 2"x2" reinforced stakes; allow a height of 18" for the plastic (see illustration below), and place a smooth rock in the middle to create a crater. The ground will support the weight of the water. This method will accumulate a large amount of water quickly. To protect the rain trap during the days of collections simply cover it with another plastic sheet such as a painter's drop cloth.



## In Memory of our brother in the Great Work, and our fellow PON member

Our fellow PON member, Alan Sanders, has passed over to continue his work on the other side. The PON Board of Directors and the editorial staff of The STONE wish to express our condolences to Alan's family and friends. An e-mail from his dear friend, Susan Mallonee, was received by the PON Board shortly after his passing, informing us that he had died on February 24th, his birthday.

## For Your Alchemical Library

I still recall my excitement and astonishment when, more than 15 years ago, I found a copy of *Praxis Spagyrica Philosophica* in a university library. Here was the first modern and rational examination of an alchemical text I had seen, evidence that others were doing what I hoped to do - practice laboratory alchemy. In the back was a notice that the commentator, Frater Albertus, taught alchemy at his school in Utah (closed since 1984). This book was a great signpost for me. It has long been out of print, as has *From One to Ten*, by the same author. These have just been reprinted in a single book by Samuel Weiser. ISBN 0-87728-892-5. Price \$37.95.

Also, we are expecting any day to have notice of the publication of the long-awaited English translation of Fulcanelli's *Les Demeures Philosophales* by Archives Press. It will be announced here, we think, in the next issue. — Russ House

### UPDATE:

## **P.O.N. SEMINAR VIDEO TAPES NOW ON SALE!**

We are now offering these valuable tapes in high quality formats. They are more expensive to produce but the quality is so much improved that I believe the trade-off is equitable.

Many of you have inquired about the tapes and are eager to order. We will do our best to get them to you quickly but remember that we must order them as your orders come in. Please allow 4 to 6 weeks for delivery.

**At this time we are offering the tape sets listed below. There are other tapes in the PON archives that may be made available in the future.**

Rick Grimes - Director, Video Production  
The Philosophers Of Nature

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**turpen@starnetinc.com**

Use a plain text (ASCII format) or Word 6, -7 or mail them on disk along with unmarked, printed copies to:

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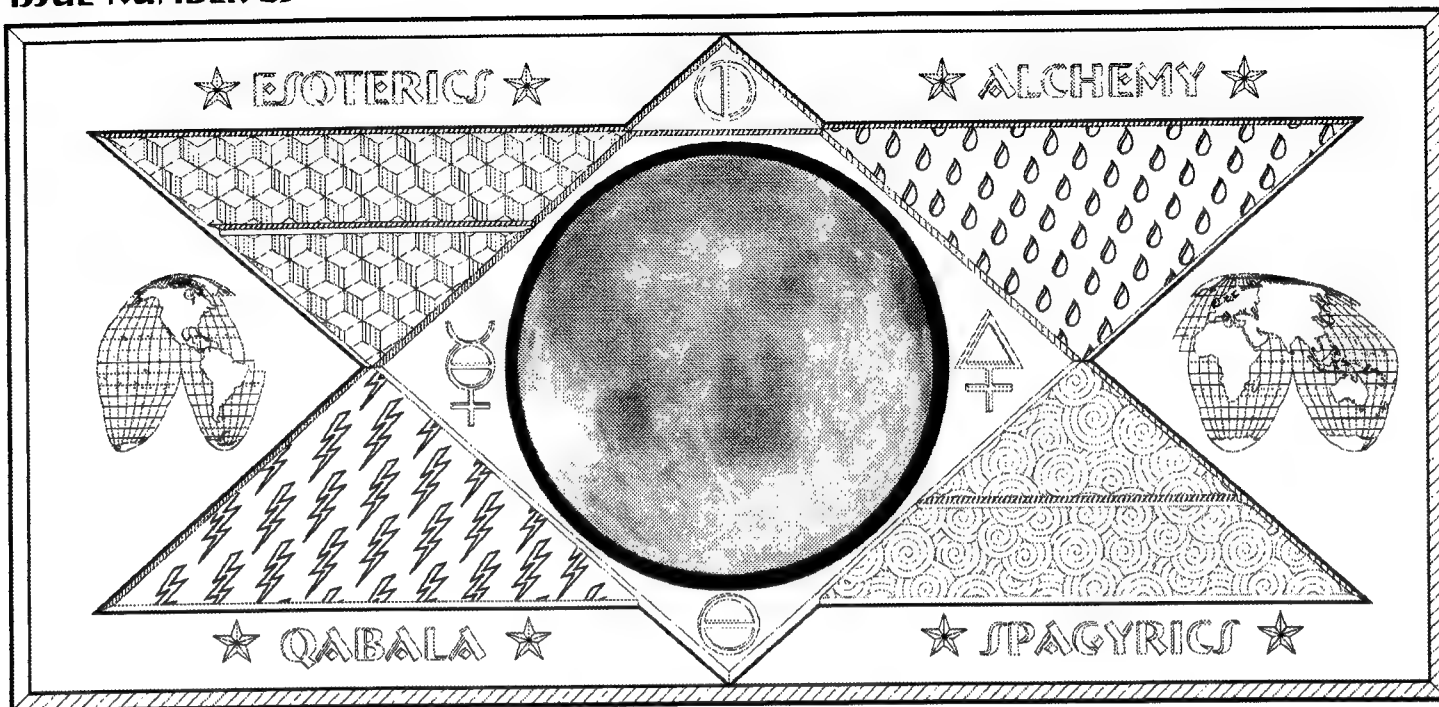
# THE STONE

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## A Message from the President

by Russ House



The Seventh Annual Seminar of The Philosophers of Nature was, perhaps, one of the best ever. Sue House organized this seminar; she has organized six of the seven annual seminars and about ten smaller events for PON. Accommodations at the AmeriSuite Hotel and meals catered by My Chef, Inc. were excellent. Several people commented that this group was the most harmonious, and 'most evolved' to attend a seminar to date. I would concur, and point out that only in the smaller

workshops, such as the recent 'Acetate Path' workshop in September 1997, can this sort of intimacy be developed as easily. Perhaps one of the reasons for the great feelings this year was the size of the group: there were 30 attendees. While we would have liked to have more members attend, the holiday weekend was not the best time for many.

PON Board Secretary, Jim Gilmour, Etienne Cornaille and I took turns video taping the various sessions. Rick Grimes will review and edit them later this year. Like many, Rick could not attend due to holiday plans with his family.

I opened the seminar by welcoming attendees to the "auspicious occasion". Auspicious means, essentially, "of good omen", or at a "favorable time". We had selected the seminar dates to be auspicious for a number of "visible" reasons, such as the Summer Solstice, and St. John's Day, which we would celebrate on the following night. In addition, there was an invisible favorable aspect. Jean Dubuis explained that the time for the most beneficial contact with the Invisible Sun of Saturn was at a maximum between midnight of that night and two in the morning. This influence, coinciding with other influences was particularly favorable in North America. Jean made suggestions for maximizing the benefit of the influences. This gave a sense of anticipation throughout the day, and certainly inner events unfolded for many members during that and subsequent evenings.

Mark Stavish, Director of the ORA Project (Occult Research and Application) presented workshops on "The Fundamentals of Esoteric Knowledge" which had the group intoning the Air and Fire names from the Forty Invocations (refer to Lesson 5). In his workshop on Ritual, attendees practiced the Lesser Banishing Ritual of the Pentagram. We used the latter to charge a bottle of wine, in which was dissolved a substantial amount of a solid plant stone of Melissa (Jupiter-ruled). Many

of our members have come from other organizations that practice ritual, and these workshops were received with much pleasure.

Kathleen Ahearn presented a hands-on workshop on menstruums in an outdoor tent provided for some of the hands-on work. She demonstrated making an alcoholic menstruum sharpened with sublimed sal ammoniac, called "Kerkring's Menstruum". The formula for this product appears as a footnote in versions of Basil Valentine's "Triumphal Chariot of Antimony". While there was some difficulty in subliming the ammonium chloride in sufficient quantity, all of the steps to make the menstruum were shown. For the sake of comparison, water, alcohol, and KM were poured over samples of coltsfoot, iron ore, and previously extracted eggshells. After two days, it was noted that the KM extracted more color from the egg shells, whereas the other menstruums would not. This was the first such class presented by Kathleen, and the group expressed their appreciation for her help and insights.

Patrice Malézé offered a brief workshop on the 12 Human Types, a teaching that was given privately in some Gurdjieff groups. This uses 'signatures' of body type, as well as reaction speed, and certain dominant features of expression and focus to divide individuals into 4 major groupings, and then into three further sub-divisions to derive 12 types. The fact that there are sub-types beyond these made it clear that there are perhaps billions of permutations and unique expressions, although individuals can be categorized into 4 and then into 12 types. These types correspond to the permutations of YHWH, and to the tribes of Israel, and the apostles of Christ. At the end of the session, some members of the group were arranged at the front of the room as representative of four types, and then others were asked to come and find their type. While this was a bit of fun, I am sensitive to the fact that this system is not easily understood or put into practice without a long period of study under those who are expert. I have been amazed by what Patrice has been able to explain and demonstrate to me over the years with this system. I think that our members may not particularly appreciate the subject, since its practical aspects are not apparent to them.

Patrice and I collaborated to create a learning 'game'. We asked attendees to break into two groups, those who had successfully made a number of spagyric preparations, and those who had not. We explained our objective: to transfer the knowledge from those who had done the work to those who had not. We also asked that those who had the experience guide the others in hands-on work using only the contents of a

box of simple equipment that we provided. The experienced group determined that the cost of all the necessary equipment was about \$20 to \$40, and was sufficient to prepare spagyric tinctures. Other rules: the work was to be done by the 'newbies' under instruction from the experienced group, using only the equipment provided, and in an area with a surface equivalent of a card table. This was to show that any sizeable investment or space was not necessary to working. The game proceeded, and at the end we used a question and answer session to make certain that the process was well understood. A simple flow chart was used to record the process. Australian member Alec Gathercole explained the story of "Popeye and Olive Oyl" to illustrate spagyric principles.

Jean Dubuis focused on two subjects for the most part: The Becoming of Man, and the Flamel Path. The Becoming of Man was given in a summary form, since it provides a background for common understanding of the alchemical, esoteric and qabalistic fields of practice. The subject matter was, for many, a repeat, but as usual, different nuances were interjected than in previous lectures. The Portae Lucis method, developed by Jean, was not discussed, since he plans for the lessons to be released by year-end. An explanation on the Invisible Suns of the planets, particularly Saturn was made because of the timing of the event which was particularly favorable in North America.

The other topic, and one which received a great deal of interest, was that of the Flamel Path in alchemy. This is a method which has had a great deal of coordinated research in France. Jean gave a clear and precise methodology during his lectures, and presented a newly created paper on the subject. The preparation of various types of regulus (Martial, Marial Lunar, Marial Lunar Venusian, Solar Saturnial, etc.) were detailed, along with the method of amalgamation and 'flying of the eagles'. Other specific processing steps, which depend on the type of regulus and seeding method, were covered in this paper.

Because of the interest in the subject, we introduced a last minute change in the program. We announced that the afternoon session would be back at our home. Etienne, Patrice and I made a mad dash for the lab, and had soon set up apparatus for purifying stibnite, making regulus and distilling amalgam. Though the program change made for a late start, (and frayed nerves for the three of us) the group soon produced a fine first regulus. For many members it was the first exposure to metallic alchemical work. For many, a high point of the seminar was the opportunity to work with the furnace and crucible under the favorable sky. The distillation of an already prepared amalgam completed the practical demonstrations. This latter step was also done out of doors, with an apparatus to trap toxic fumes in a water trap. Afterwards a

forum on the lawn allowed people to better refine their understanding of the Flamel Path, for now that they had seen portions of the work, the theory came to life.

On Friday evening, we had the group come to our house for a celebration. Light refreshments and discussion began the evening. After all had gathered, fires were lighted, as is traditional for St. John's Day. Jean (who was celebrating "name day") explained the difference in the Church of Peter and the Church of John, that the former is the exoteric church, the latter, the interior church to which belong the mystics and free individuals. The night gave way to animated discussions in the lab. Here several of us tested a plant stone, and as a challenge against the 'magic' of the legend, added 'tartar salt', or commercial potassium carbonate, to the water of maceration to force a rapid separation of color from the floating plant. This gives the same results as a 'poorly' made plant stone which continually discharges plant salts into the water as it dissolves. A well-made stone has a different effect, but such a stone was not present for comparison.

A number of members were able to stay for the last event of the seminar, which was to offer ideas for future seminars and research projects. The results of the brainstorming session are below:

Members would like seminars and events to help them understand:

- The purpose of these practices (Qabala, Alchemy, Spagyrics, Esotericism)
- "What to do" and "Why to do it"

Topics that members would like covered in workshops:

Alchemical and Spagyric:

- Flamel path
- Acetate path
- Any metallic work
- Basil Valentine fire stone
- Plant stones, sea salt and traditional with plant salts
- Acorn/oak/mistletoe preparations
- Medicinal/therapeutic applications

Esotericism:

Portae Lucis method:

- More details on theory and practice
- Available materials for making 'talismans'
- Charts of timings for invisible suns & lunar cycles in The Stone

Qabala:

- Ritual work
- How to create and use ritual for our evolution and to remove obstacles, gain confidence
- Taming the Guardian of the Threshold

#### Qualities or Features desired in Workshops:

- Group work, hands-on
- Working in shifts, or working long hours to get more results particularly in lab processes
- Graded seminar so that members can select the appropriate 'level' of curriculum
- In 'graded' classes, determine if it is necessary to require and verify appropriate preparation in some cases
- For longer seminar, consider having a topic for several days, followed by another topic, so that attendees can select the days to attend, or if a 'graded' and 'progressive' seminar, so that they can determine which days are appropriate for their experience level
- Offering theoretical and practical teaching on the subject matter

#### Safety Issues and Concerns:

- Safety, liability and the need for discretion are linked.
- Respectfulness for attendees preparedness and needs
- Safety video
- Laboratory safety
- What not to do
- Environmental care, chemical disposal

#### Event Planning and Accommodations

- Longer notice of upcoming events would be helpful for planning
- Sharing of accommodations with local members is a possibility to reduce expenses
- The ability to pay for fees with money should not be a barrier, perhaps a work exchange would be allowed instead
- Pre-event information or some work that is suggested/required to do in advance would help preparation of attendees

#### Programs and Resources for Our Members:

- Lending library, of books, video tapes, and other materials, allowing copying for personal use (particularly for Researchers)
- Mentoring programs for members (particularly new members) so that they can receive feedback, have a way to review their learning, and make contact with other members with more experience
- Link with other resources and organizations who agree to reciprocal aid, and who share our values
- Find ways to encourage intercommunications and shared work between our members, via workshops, seminars, mail, email, and so on. Members can collaborate on research projects without being together.

groups. We think that the following are possibilities for events in 1999:

- A series of graded 3-day workshops which start 'at the beginning' to provide a solid background that should come before practice in the laboratory. This would be along the lines of oral teachings given at the former Paracelsus Research Society of Frater Albertus.
- A 2-day workshop on the Portae Lucis method, with the completed course available. One day would be theory, the second day covering the practice in detail.
- A 4-day workshop on the Flamel Path in metallic alchemy, with emphasis on hands-on work. Groups would cover all details of the practice, working long hours in many cases, to allow for more experience and problem-solving opportunities.
- One or more workshops on ritualism, with the emphasis on hands-on practice, on some basic, as well as advanced topics.
- Several weekend-long seminars with hands-on practice in topics of plant alchemy, and mineral alchemy.

Sue and I just returned from Sacred Space XI, a four-day event in Timonium, MD. Mark Stavish and I were among the featured presenters, along with Isaac Bonewits, Robin Wood, Yvonne and Gavin Frost, and many others. Primarily an event for those in pagan, druidic and earth religions, the 70 plus events and variety of topics were rather eclectic. Mark presented workshops on The Lesser Ritual of the Hexagram, and the Dark Night of the Soul. My workshops were on the Challenges and Rewards of Alchemical Work, and on Alchemical Theory and Practice. Sue's contributions to both of my sessions were received with enthusiasm.

Together Mark and I participated on a moderated panel on Qabala, along with three other seminar leaders. The blend of Hassidic traditionalism, pagan perspectives, Hermetic and Alchemical paths that we represented seemed likely to cause indigestion, but despite its 2-hour length, this was one of the best-attended sessions. On Sunday, Mark and I presented a summary of the Portae Lucis Path. A number of people took time to comment on how refreshing the PON philosophy is, particularly in its respectfulness for the individual seeker. I would like to welcome the new PON members who are joining us from this event.

Ora et Labora.



We have already started planning for future events, and welcome your ideas about future seminars and research



## The Egg and Its Uses

by Sue House

*Originally published in the March 1994 Ora Et Labora. Sue is a member of the PON Board of Directors, serving as Director of Member Services. She lives in Winfield, Illinois, and has been working along esoteric lines for more than twenty-five years. A registered nurse and massage therapist, Sue began spagyric and alchemical work nearly 12 years ago.*

*In 1992, she made a solid stone from eggs, using the shells, yolks, whites and all parts of the egg. In this article, Sue is explaining something of the preparation of tinctures and oils from eggs using simple equipment.*

Many of you have shown an interest in the egg - in both tincture and oil of egg yolk. Since we're coming into the "egg" season it may be a good time to work with this project.

The tincture of egg has some very surprising attributes - it allegedly lowers the cholesterol levels in the blood. I know this is difficult to understand since it is the egg yolk that increases cholesterol and it is the egg yolk that is used to make the tincture. Put very simply, it is the harmful aspects of the yolk that are eliminated during the alchemical process, leaving a product that is very beneficial.

The oil of egg made from the yolk is very high in protein, which is an excellent healing agent. When applied to a cut or wound the healing is accelerated sometimes more than 50 percent. Personally, we have witnessed some incredible results using oil of egg on our children and grandchildren. It is a "must" in your medicine cabinet.

When making your tincture/oil it is a 2 week project and you will probably want to make both products, so start with a minimum of 3-4 dozen eggs. I usually use 6-7 dozen. The process I will explain is the "poor man's" process - for those who do not have much equipment, or for those of us who prefer not to use a lot of equipment. Those of you who prefer to use your Soxhlets can do this process in one day. I personally prefer to hold the tincture in my hands each day and energize it with my own vibrations. By the time the process is completed, the product is very highly charged.

You will start with your eggs hard boiled and the yolks

separated. Mash the yolks using a potato masher, getting them as fine as possible. Spread evenly over a foil-lined cookie sheet. Place on the bottom rack of the broiler of your oven. (If you do not have a broiler, you can place under heat lamps) Set the temperature to 350 degrees F to start. You can always adjust the heat as needed, being careful not to burn or scorch. You will need to watch very carefully, removing frequently to check and to stir and mash with a fork. Continue until you note that there is no more steam rising from the yolk. Remove and cool to touch. The yolk will be dark yellow to toasty tan in color. When cool, place in a blender (small amounts at a time) and grind to a fine consistency. Have several clean quart size jars with lids ready. Fill the jars 1/2 full with the ground yolks. Cover yolks with pure grain alcohol until it reaches two fingers breadth above the yolks. Be sure that the cover is tightly sealed. It may be necessary to place plastic food wrap over the top of the jar before placing the lid on, this will secure the lid even tighter to decrease evaporation. Shake jars until all of yolk is mixed with alcohol. Place jars on electric warming trays (if you don't have any, then find a warm place to store, such as on top of a furnace or hot water heater, or in a sunny window, or even in the oven if you have a gas pilot light that runs). Leave for 2 weeks, shaking each day and instilling with your own vibrations. You will not want others to be disturbing the jars during this time. At the end of 2 weeks, you will need to filter the product into another container. The feces (solid egg matter) are discarded. What remains is the egg tincture. Save 1/2 of this tincture. Store in dark colored bottles that have a dropper cap.

Take 3-4 drops per day in a small amount of wine or water. After two weeks, allow your body to regulate and communicate what your dosage should be.

To make oil of egg, take the second 1/2 of the tincture and place in a retort. *[A simple distillation train will also work. - Ed.]* Place the retort into a container of sand that is placed on top of a electric coil heater. Turn the heat on to low. Place a open-mouth container under the neck of the retort to hold the fluid that will evaporate and then condense as it comes over. When it is noted that there is no more fluid coming over, you will be left with oil of egg in the retort. Store it in dark colored bottles with dropper caps. Use by placing a drop onto a cut or wound 1-2 times per day. Whether you are using the tincture or the oil, be aware that you do not want to contaminate the dropper by touching any object directly and then returning it to the bottle.

You may find it very interesting to spend time meditating and

in contemplation on the symbol of the egg while you are doing this work. The process of alchemy provides us with keys to a greater inner understanding. Only by performing the actual process of an alchemical experiment can we truly know these inner truths, we thought we knew by reading or talking about them.

Enjoy your work and reap the many benefits.



## An Equinox Egg Experiment

By Jim Roederer

*Jim Roederer is an avid researcher in Alchemy, with a background in Esotericism spanning more than two decades. Long ago, Jim worked hard on magic - stage magic, a'la Blackstone or Houdini. Jim has always been supportive of efforts to expand education on Alchemy in the US, and is a long time member of the organization.*



After a class in Dallas, Texas taught by A.F., my wife and I proceeded to set up an experiment to obtain the oil of egg without breaking the egg shell, called Equinox Egg Experiment.

**Procedure:** We collected from a farmer two dozen non-processed (not store bought) eggs. We set up the egg experiment on the same day we received the eggs. These eggs were set up on tripods with collecting dishes underneath in a dark cabinet for six months to a year, starting 3/25/86, time 1:00 PM. The eggs were checked periodically with a flashlight to note any changes.

**Results:** On 6/15/86, at 9:00 PM, we noticed a change in the weight of some of the eggs. They were lighter although no oil was present or visible. We knew something was happening. The albumen (the white of the egg) was turning to gas. The oil

will soon start seeping out of the pores of the egg shell. Periodically, checking was continued. On 4/30/87, all the eggs (two dozen) were lighter in weight; the eggs did not smell or rot since the beginning of the experiment. The oil oozed out of the pores of the egg shells. This oil would sometimes drip from the bottom of the egg into a crucible or calcination dish or any collecting dish. After the oil is collected, it can be purified and used as a salve or tincture. When opening some of the eggs, we found that they had a reddish-brown colored solid inside, in almost a crystalline or glassy state. These eggs probably had plenty of oil in them. Sue and Russ House can verify this as we gave them some eggs.

Today, 3/29/94, this experiment is still going on, at least one half of the eggs (one dozen) still has oil oozing from them, and is still being collected.

**Conclusion:** My wife and I feel that this is a good way to collect fresh oil from eggs. You can also see that this experiment takes longer than one year to run.

In Peace,  
A Researcher in Kentucky,  
Jim Roederer



## EGGS-o-tericism

by Russ House



The following is a collection of information regarding Alchemical experimentation on the lowly egg. For the most part, the egg has been overlooked in the classical Alchemical literature, just as it is presently seldom used in the modern pharmacopoeia.

### CHEMISTRY OF EGG YOLK:

"VITELLUS, Yolk of Egg, is the yolk of the egg of the domestic fowl, Gallus

Bankiva, var. domestica. It is a viscid, reddish-yellow, opaque



liquid, of bland taste, alkaline reaction, odorless, and may be regarded as a dense emulsion of oil suspended in water by means of albumen. It is coagulated by heat or by alcohol, and contains vitellin, which is a protein related to casein, also cholesterol and albumin, besides fat, inorganic salts, sugar, etc." — *Handbook of Materia Medica, Pharmacy and Therapeutics* by Samuel Potter, 1894.

*The Merck Manual, Eleventh Edition* indicates, under the listing "Egg Oil", that the product is obtained by extraction of egg yolks with ethylene dichloride. It contains fatty glycerides, cholesterol and lecithin. The fraction containing glycerides is a mixture of saturated and unsaturated fatty acids. The product is soluble in the common organic solvents, miscible in other oils, and while not miscible with water, will form emulsions when shaken in water. It is used in the making of hydrophilic bases for medicinal and cosmetic products, such as salves and creams.

#### Medicinal Use of Egg Oil:

Potter's *Handbook*, and other similar pharmacy books of the period mention the use of egg yolk with glycerine to form emulsions and indicate healing properties for the skin but do not use the oil per se.

My experience has shown that Oil of Egg, prepared by the process given by Sue House, or by use of a Soxhlet, accelerates the healing of the skin to a remarkable degree. My son was saved from possible skin grafts when a deep wound would not heal and the tissue began to die. Seven applications of oil of egg directly to the wound over a two-day period completely changed the situation - the skin that was turning black and dying became pink and healthy with good circulation and nearly complete healing by the morning of the third day.

This preparation also removes the 'fire' from burns. I have burned myself several times in the lab and dabbed on oil of egg at once. The 'heat' of the burn went away in each case, and burns that would normally have blistered and taken up to a week to ten days to heal if untreated were completely well in 48 hours. I will routinely use oil of egg for wounds, cuts, burns and abrasions, knowing of no better healing agent. A strong tincture or a purified oil will attack the rubber bulb and seal in medicine droppers, which will contaminate the preparation. If using these bottles, store them upright, and avoid overfilling the dropper.

#### Oil of the Yolks of Eggs

"Fry the Yolks broke in a frying-pan, with temperate heat, until they wax red, and send forth oil; keeping them continually moving with a stick, that they burn not. Then express the hot oil, and with a great quantity of distilled water, digest it for a month in Baln (water bath). Some take the yolks so fried, and enclosing them in cloth moistened with Oil of sweet Almonds, press out the oil with a press.

"Malthiolus writing to Dioscorides, commends this oil as useful for cleaning, and removing roughness of the skin, and clefts of the lips, hands and feet; and against dolours of Ulcers, of the joints, and all nervous places. It is likewise profitable in scaldings or burnings by fire, and in membranes of the brain, Malignant Ulcers it cicatriseth, and generates hairs."

*Tyrocinium Chymicum* - by Jean Beguinus, 1610

#### For Gilding

"Distill the yolk of eggs. It is converted into a red oil which gilds money and lasts for ever".

*A Manual of Paracelsus*

NOTE: I have known of individuals to get oil of egg on silver jewelry when they were working in the lab. The jewelry did temporarily take on a beautiful golden color.



## Looking At Things In A Different Light - Fluorescence & Metallic Oils

by Russ House

An article that I read in *Essentia* many years ago prompted me to examine various metallic extractions under black-light. I was unable to reach any significant conclusions, but found a certain consistency in my observations.

Ethanol extractions of sufficiently 'opened' antimony have consistently demonstrated fluorescence, whether they are from crude oxide (so-called 'fume' which carries numerous impurities such as sulphur, lead and arsenic), or from detonated stibnite. In the case of the latter, extraction products that show no color when viewed in the visible light spectrum have shown significant fluorescence.

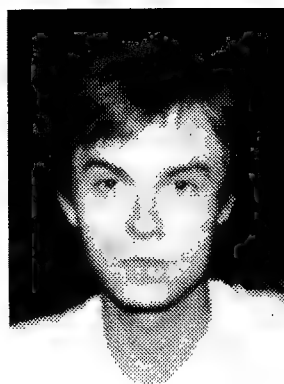
Similarly, tinctures of gold, silver, and other metals which were extracted with alkahests of lead or similar solvents show fluorescence. I have observed low levels of fluorescence by oils from egg yolk.

When first working with this new way of looking at tinctures, I was amazed at the strength of the phenomenon, and decided to examine the solvent, and the raw material prior to combination to try see if either of them would actively fluoresce. Neither did. Immediately after pouring acetone on crude antimony oxide (a gray, powdered material), the liquid was strongly fluorescent.

I have also made use of crude chromatography techniques to examine metallic tinctures to look for differing densities of components in the product. I have used either chromatography paper or filter papers moistened in the solvent, and permitted the material being tested to climb up the paper by capillary action. A good chemical technique manual will be useful to those who wish to experiment along these lines.

#### Reference:

"Chromatographic separation on thin layer plates of silica gel have shown antimony oil to contain at least 16 components, two of which are fluorescent under long wave ultraviolet light. The iron (oil) was seen to consist of at least three components, one of which also fluoresces". Article, "The Spagyric Technique" by Robert A. Bartlett, published in *Essentia*, Volume 1, Spring 1980, Paracelsus College, Salt Lake City, Utah. (Out of print).



## Some Notes on Jupiter, Cedar, and Pine Trees; and the *Circulatum Minus*

By John Eberly

[weta ti tawi 'a\* [a] weta ti tawi hu'] I am telling of her  
[atira (ira) wikatasa [a] My mother.....who lies up  
against the sky  
-2nd stanza of a Pawnee song  
honoring Mother Cedar Tree

Awhile ago when I was first preparing the seven planetary elixirs, I was working on the directive of Frater Albertus to find and use plants native to the area in which I lived. At the corner of the curving path away from the woods by our old house stood a mighty tall juniper tree. Choosing stems, leaves and berries, I enlisted the aid of this juniper toward the preparation of my elixir of the Sun. This elixir proved to be one of the most potent I have ever intermediated, matched in strength, character, and efficacy with the other plant which grows profusely in our area (along with an over-abundance of plants attributed to Venus), the Jupiter plant par excellence, Melissa (Lemon Balm). Both Melissa and Juniper have proven to be plants (+ planets!) most compatible with my nature as a student of alchemy, and both plants share similarities in their multiplicity of usage and in their shared history/folklore concerning their properties associated with longevity and even immortality.

I will not be discussing Melissa at length in this paper, however, if the kind reader will allow me to digress to illustrate a point, I would here insert the following quote from Franz Hartmann's book Paracelsus Life and Prophecies:

"There are some substances in which this quintessence (of all things) is contained in greater quantities than in others, and from which it may be more easily extracted. Such substances are especially the herb called *melissa*, and the human blood."

(1)

This passage continues with a description of a way to extract and prepare the *Primum Ens Melissae*. A practical experiment follows which results in the complete rejuvenation of the body. This type of "make-over" recalls Cagliostro's "fountain of youth" and many other accounts relating to the life-supporting (and allegedly elongating) properties of the philosopher's stone. Other than through these brief generalities concerning their action as alchemical substances mentioned above, it is not my intention here to seriously compare Melissa with Juniper, Cedar, or Pine trees.

"Master Hsueh...came back out with a bag of pine seeds that he had collected from the (Huashan) trees (a special species of pine tree native to the Chungnan Mountains) that grew at the summit. Their seeds, pollen, and even their needles were a staple in the diet of Taoists who lived on Hushan in the past. Ancient texts claim that after a thousand years the resin from the Huashan pine turns into amber and that eating it can transform a person into an immortal." (2)

This quote is found in Road to Heaven: Encounters With Chinese Hermits by Bill Porter. Porter reports that Master Hsueh left him with a bag of pine seeds and instructions to either eat them or plant them. Choosing aesthetics over immortality, instead of ingesting the seeds, Porter decided to plant trees.

A year or two after reading this wonderful book I spoke with a friend who had seen what was apparently the result of pine seed ingestion in a magazine article with accompanying photos of corpses from China. The corpses left by these pine seed eaters over time were transformed into life-like amber sculptures. Amber, from the Arabian *anbar*, is a familiar fossil resin of a beautiful medium to dark orange yellow color. Perhaps this is a type of artistic immortality the chinese alchemist achieves by internally transforming prima materia with pine seeds as catalyst into the gold of amber perfectly formed in the shape of the human body which hosts the process.

What exactly are some of the medicinal uses and health benefits of junipers?

Under *Government and Virtues*, Culpeper lists Juniper Tree thus: "The berries are hot in the third degree, and dry in the first, being counter-poison, and a resister of the pestilence, and excellent against the bites of venomous beasts; it provokes urine, and is available in dysenteries and strangury. It is a remedy against dropsy, and brings down the terms, helps the

fits of the mother, expels the wind, and strengthens the stomach. Indeed there is no better remedy for wind in any part of the body, or the colic, than the chymical oil drawn from the berries. They are good for cough, shortness of breath, consumption, pains in the belly, rupture, cramps, convulsions, and speedy delivery to pregnant women; they strengthen the brain, fortify the sight, by strengthening the nerves, are good for agues, help the gout and sciatica, and strengthen the limbs of the body; it is also a speedy remedy to such as have the scurvy, to rub the gums with; the berries stay all fluxes, help the hemorrhoids or piles, and kill worms in children: a lye made from the ashes of wood, and the body baled with it cures the itch, scabs and leprosy; the berries break the stone, procure appetite when it is lost; and are good for all palsies, and falling-sickness."

My sister-in-law is a devotee of a local Mennonite healer who uses a herb-heavy program to implement better eating habits and general health and well-being. Her approach is to use factory-processed herbal combinations -differing from my own use of strictly local plants, trees, herbs, and "weeds" (3)- some ayurvedic herbs, and some less exotic combinations including juniper seeds, which she prescribes for alleviating water-retention.

Under the listing "Juniper, *Juniperus communis*, L." in Alma R. Hutchens' Indian Herbiology of North America, we find the author's statement "Every part of the shrub is medicinal." She goes on to cite ingestion (by chewing) of the berries for stomach complaints, for sluggish conditions of the kidneys, as a diuretic, to expel wind, to kill worms, for coughs and shortness of breath, consumption, rupture, cramps, convulsions, gout, sciatica, dropsy and ague, they will strengthen the nerves and act as an agent in treating epilepsy. In a truly alchemical anecdote, a "Dr. Coffin" states, "If Juniper boughs are burnt to ashes and the ashes put into water, a medicine will be obtained that has cured dropsy in an advanced stage." For fumigating a room which has been used by a patient with an infectious disease, a solution used as a spray destroys all fungi. (4)

Long before encountering the information on the *Circulatum Minus* in the Philosophers of Nature Spagyrics lessons, I stumbled across essentially the same information in three different works which all point back to a single source. The first text in which I found this information was in the collection entitled Collectanea Chemica (5). In Chapter Two of this work, "*Of the Vegetable Tincture, or the Process called the Lesser Circulation*" there is mentioned, "a small thin duodec-

imo, without any author's name, having for its title, "*Aphorismi, seu Circulus majus et Circulus minus*," (ie: Aphorisms, hence the *Circulatum* major and *Circulatum minus*) wherein the whole process is plainly laid down." (6) One finds the same work reproduced with commentary in Albertus' *Golden Manuscripts*. (7) Finally, part of the same work is to be found at the heart of *The Practical Handbook of Plant Alchemy* by Manfred M. Junius, in chapter ten entitled, *Circulatum Minus of Urbigerus*. It is within this last text that one finds perhaps the most practical commentary and instruction toward completing the so-called "Minor Opus." (8) The PON Spagyrics lessons 22-23 contain the aphorisms which pertain to the vegetable kingdom of Urbigerus, the commentary by Junius, and PON commentary.

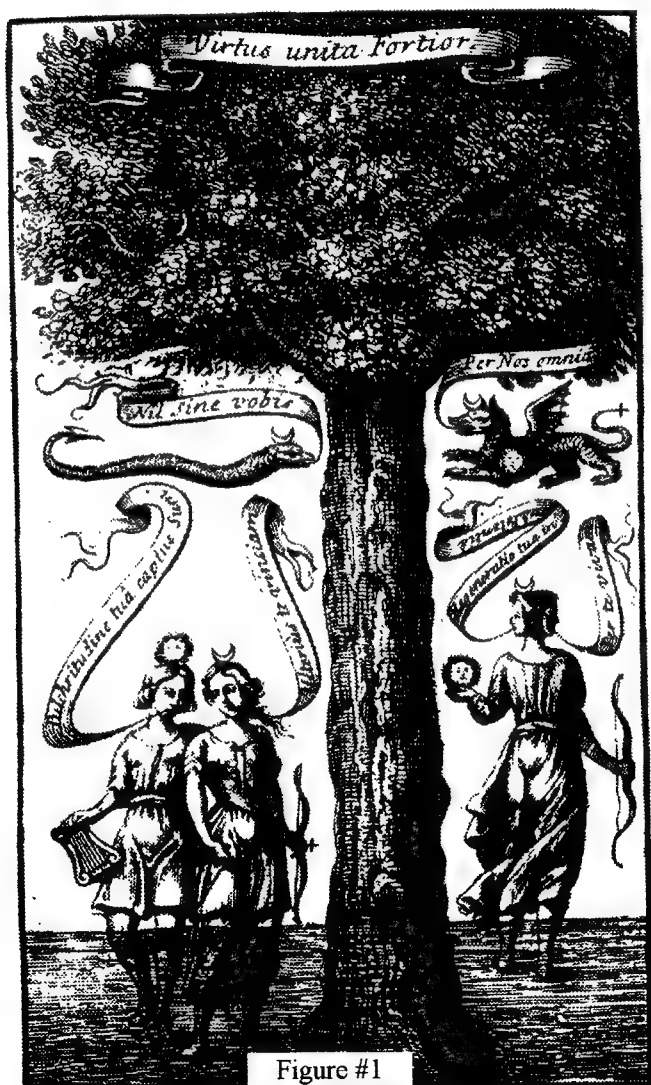


Figure #1

The *Circulatum Minus*, if correctly produced, has the ability to effect the separation of the essentials of a plant, leaving this essence floating on the top of a vessel while the feces (remaining organic matter) of the plant sinks to the bottom. The *Circulatum* is infinitely recoverable and recyclable. According to Junius, among other uses, it dissolves all kinds of gums, oils, and balms while separating their essences, and also extracts the tincture of a certain number of metals and minerals.

The key to the single image attached to Urbigerus' Aphorisms, ( figure #1 ) an emblem depicting Diana and Apollo of which I will have more to say below, is also the key ingredient of the *Circulatum Minus*, alluded to in Aphorism #VII:

"The specific Medium required for the indissoluble union of these two Subjects is only a sulfurous and bituminous substance extracted from a plant, whether dead or alive, found in various parts of the world, and which is known by all kinds of men." Junius comments: "Urbigerus clearly alludes to resins...Resins are obtained by cutting certain trees, mainly pines, firs, and spruce, larches and some exotic varieties. Amber is a particular kind of resin...(the succinic acid contained in amber is a marvelous catalyst)." He mentions several possible resins Urbigerus may prefer, including Italian pines: "Mention is often made of those pines in Italian poetry and even in music (Ottorino Respighi: I pini di Roma)." However, Junius particularly suggests to "his friends of the Art" the use of balm of Canada, which while not exactly inexpensive, is more or less readily available in an already processed form. I have personally used this substance and can attest to its practicality; two years ago when I was particularly interested in resins, my wife arrived home after a day out rummaging through second-hand stores. In a small town in south central Kansas she found a bottle of Canada Balsam at least 50 years old. This old balm of Canada proved to be just as virtuous as the balm I had recently purchased through Triad.

Concerning explication of the emblem accompanying Urbigerus' Aphorisms, I will now attempt to expand on Junius' commentary in which he points to "...the hole in the trunk of the tree where the resin is flowing from. In fact, the river toward which Apollo and Diana are advancing is resinous. Note that Diana comes out on the other side of the river with Apollo's sun in her hand, thus becoming one being."

The tree in the emblem is likely an oak, however, it may also be of the cedar or pine family. By leaving the genus of the tree "undetermined," Baro Ubigerus may be hinting that while the

resin of the oak is essential to the "wet way" of the Magnum Opus, (as the ash of the oak is used in the "dry way"), the resin of the cedar or pine is useful in the "wet way" (circulatum) in the Minor Opus, the work in the vegetable kingdom. It should be noted that the bulk of the *Aphorismi, seu Circulus majus et Circulus minus* is devoted to the Magnum Opus. Each student of alchemy should simply experiment with different resins to find that which works best in their own space/time, and circumstance.

The salt of the earth imbibed with the mercurial luna (Diana) and sulphurous sun (Apollo) results in "our fruitful hermaphrodite" (stone), not simply Diana w/ "Apollo's sun in her hand," unless by this Junius alludes to the same (new) thing. The earth/mother saturated by the lunar/feminine waters of unconsciousness requires the dawning (sun/son) light of day to reveal her creation (create-son), to illumine and enlighten under his crown of gold.

There are seven mottoes in latin expressed upon billowing scrolls in the Urbigerus emblem translated in Stanislaw Klosowski De Rola's masterful iconography *The Golden Game*. Across the top of the emblem is printed *Virtus unita fortior*, "Virtue is stronger." De Rola comments, "The virtue inherent in the Seed produces the miracle of the Tree. As the acorn becomes the oak, so does the Stone of the Philosophers grow into the Philosopher's Stone. *Nil sine vobis*, 'Naught without you,' says the mercurial Snake with the martial tail, to his opposite number the winged Dragon with the saturnine tail. *Per Nos omnia*, 'Through us, everything,' answers the later who, being the symbol of the Materia Prima, contains its future potentialities.

'I am a captive of thy beauty,' whispers Apollo to his sister Diana, indicating his incestuous designs (and the initial domination of the female in their tryst). 'I will vanquish thee yet further,' answers Diana, pointing to the rising waters of dissolution. The hieroglyph, which is in the place of an arrow on her bow, is the symbol of Gaea, the Earth, which indicates the kind of earth that must be dissolved in their fiery embrace. On the other side of the Tree, as the waters recede, the Rebis-Hermaphrodite emerges, and his/her lunar face addresses its alter ego (the Sun): 'Thy regeneration is in my power' (*Regeneratio tua in mea Potentia*). The other face gratefully exclaims: 'By thee [living water] I shall live.' (*Per te Vivam*).'' (9)

In Pawnee cosmology, Mother Moon and Mother Cedar Tree have the power to bless those who cannot have children, and

through their power women previously thought to be barren may bear children. The "Eagle Chief's Songs" are sung when the moon is very bright (i.e.; full) as a prayer to the moon, Mother Cedar Tree, and the sun. (10)

Issue Number 18 of "The Stone-Journal of the Philosophers of Nature" (January-February 1997) contained an article by Jean Dubius entitled, "Preparation of a Powerful Spagyric Elixir without a Lab." The elixir in question requires (rare) oak mistletoe as the primary ingredient. In this compelling narrative, Jean describes a simple process resulting in a most wonderful elixir, and includes the following observation: "One day when I was looking at the front page of the book of the Alchemist Urbigerus, the image presenting the "spring of life" issuing from the trunk of an oak provided a revelation -- it is not the mistletoe that heals, but the vital energies of the oak, accumulated by the mistletoe as a parasite of this tree." (11) He concludes that one could use acorns as well as mistletoe in preparing the elixir and goes on to describe the process in detail.

There are several different kinds of oak trees in the rural area in which we live, and I was able to use Jean's advice concerning the oak elixir, however, it was not his resourcefulness in substituting acorns for mistletoe which impressed me most, but the idea that one could access the vital energies of the tree through a parasite such as oak mistletoe.

Junipers in our area develop a particular parasite, which however unsightly, doesn't cause serious damage to the trees. This fungi, *Gymnosporangium* spp., is commonly known as Cedar Apple Rust. It manifests in 1/2 to 2 inch (in diameter) reddish brown galls on the twigs of the juniper. These woody galls begin to swell and produce orange gelatinous tendrils in early April, and remain active through May. Last April sixth, according to my alchemical journal, I picked some of these galls and, "Poured grain alcohol over four cedar "pods" (parasites) in a hermetically sealed vessel and set in kitchen window to circulate." At some point, perhaps after 4-6 weeks, I placed the vessel into my alchemical closet in total darkness. By October eighteenth, I, "checked on cedar...very red tincture."

According to Jean's directions concerning the oak elixir, "For a nice bright red, it takes between 6 to 18 months, depending on the conditions of heat. When the bright red is reached, the elixir is ready." (12) At this writing, my new juniper elixir has been in preparation twelve months, and will likely wait another six months before being ready for use.

In Kansas there are several kinds of junipers, cedars, and pines, however, the most common include the eastern redcedar and the Rocky mountain juniper. Check with the state horticulturist, or county extension service in your area if you are in doubt as to what varieties grow in your area.

Cedars, junipers, and cypresses all belong to the cedar or cypress family (*Cupressaceae*). They are characterized by "foliage evergreen, opposite or whorled, usually scalelike and overlapping, or awl-like and spreading, occasionally in 3's, sometimes both on the same tree; fruit a woody, leathery, or semi-fleshy cone." (13) Pines belong within the same category of trees, the *Gymnosperms*, and include (other than pines), larches, spruces, hemlocks, true firs, and douglas firs.

My family lives out in the "boonies," on the prairie of Kansas where over one hundred years ago people went crazy from the wind, developing "prairie fever." Hardy, fast growing trees like junipers and cedars remain the choice for wind-breaks along pastures, roads, and around houses. The junipers surrounding where we live are very old, and very tall. A few nights ago I went out to survey the windy sky. There was a tall cedar, "my Mother who lies up against the sky" pointing to "Mother Moon," brightly reflecting the sun. As the trees whirled in the wind, making celestial music for the stars, I thought of Van Gogh's "Starry Night," a vision of the universe in complete harmony with itself. The child Beauty was revealed to me in this scenario, through the blessing of these two benevolent "Mothers."

In this short paper I realize that I've only scratched the surface of the rich alchemical applications of juniper, cedar, and pine trees and their wonderful aspects and properties including resins, turpentine, and their natural essences. I would encourage the interested reader/practitioner to study in particular Ubigerus' Aphorisms and the various commentaries, and I certainly welcome any and all correspondence concerning this topic, and other's experiences with these (and/or other) life-giving trees.

(Note: Contact: John Eberly 11105 S. Partridge Rd., Partridge, Kansas 67566.)

## NOTES

1. Paracelsus Life and Prophecies, by Franz Hartmann, M.D. Steinerbooks, Blauvelt, New York, 1988, pp 209-210. For more on the Primum Ens Sanguinis (the second "great secret" of Paracelsus, concerning the use of human blood in the same rejuvenating way as Melissa) see the present author's article

"We Can Build You: The Homunculus in Alchemical Tradition" in *Caduceus-The Hermetic Quarterly*, Spring 1997, Vol. 3, No. 1, pp 23-33.

2. Road To Heaven: Encounters With Chinese Hermits, by Bill Porter. San Francisco, Mercury House, 1993, p 82.

3. See: John Eberly, "At War With Heaven" (in preparation) for more on the usage of local plants for healing purposes. This paper calls for a more symbiotic relationship with our environment, using alchemical preparations of plants which may be classed as allergens to bolster the immune system and overcome a fear of nature as "enemy," looking instead at making "allies."

4. Indian Herbology of North America, by Alma R. Hutchens. Shambala, Boston, 1991, pp 168-169.

5. Collectanea Chemica Being Certain Select Treatises on Alchemy and Hermetic Medicine. The Alchemical Press, Edmonds, 1991, pp 63-77.

6. *ibid.*, p 65.

7. Golden Manuscripts, by Frater Albertus. Kessinger, Kila, nd. The section is entitled "*Circulatum Minus Urbigeranum, or The Philosophical Elixir of Vegetables with the Three Certain Ways of Preparing it Fully and Clearly Set Forth in one and Thirty Aphorisms by Baru Urbigerus.*"

8. The Practical Handbook of Plant Alchemy, by Manfred M. Junius. Healing Arts Press, Rochester, 1993, pp 166-169.

9. The Golden Game-Alchemical Engravings of the Seventeenth Century by Stanislaw Klossowski De Rola. Thames and Hudson, London, 1988, p 305 (engraving #497), and p 307 (commentary). The emblem is also found in Alchemy: The Medieval Alchemists and their Royal Art, by Johannes Fabricius. On pp 86-87 we find the emblem with the following commentary: "Fig. 148 shows Sol and Luna playing and singing under the watery tree of the philosophers while merging into unity under its magic crown." And under the reproduction of the emblem: "Fusing under the philosophical tree." It is curious that the Urbigeris emblem does not figure into a recent iconography by Andrew Roob entitled The Hermetic Museum (Tarcher, 1997).

10. Ceremonies of the Pawnee, by James R. Murie. University of Nebraska Press, Lincoln, 1989, p 360.

11. "The Stone-Journal of the Philosophers of Nature," Wheaton, Issue Number 18, January-February 1997, p 3.

12. *ibid.* p 3.

13. A Guide to Field Identification: Trees of North America, by C. Frank Brockman. Golden Press, New York, 1968, p 5.



Addendum

For those readers interested in combining immortality with mortal pleasure, the following recipe is offered from The Frog Commissary Cookbook, by Steven Poses, Anne Clark, and Becky Roller (New York, Doubleday, 1985, p 68). This recipe is part of a chicken salad dish which requires cut up chicken breasts combined with the mayonnaise mixture, grapes, celery, and walnuts, served on a bed of the lettuce of your choice. Other uses for juniper berries cited in this book include cooking with pork, poultry, game, sauerkraut; adding to butter to baste roasting chicken or duck; and added into pork sausage or pate. Personally, your author can attest to the life-enhancing and general good feeling acquired by the use of perhaps the most popular American use of juniper berries: as a flavoring in gin.

## HORSERADISH-JUNIPER BERRY MAYONNAISE

2 egg yolks  
 1 1/3 cups corn oil  
 1/4 cup vinegar  
 1 teaspoon salt  
 1 teaspoon pepper  
 1 teaspoon Dijon mustard  
 2 tablespoons prepared horseradish  
 2 teaspoons pulverized juniper berries

Beat yolks until light-colored. Pour in oil gradually. Beat in vinegar, salt, pepper, and mustard. Add horseradish and juniper berries. Refrigerate. Lasts 2 weeks.

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## An Interview With A Bohemian Hermeticist

by Joseph Caezza

Lubos Antonin studied philosophy at Prague's prestigious Charles University and worked as a dissident in the Czech cultural underground during the '70's and '80's. He served for 5 years as vice president of the prominent Czech Hermetic organization, Universalia. This organization co-sponsored the Rosicrucian Enlightenment conference in Southern Bohemia's Cesky Krumlov in 1995. (See *The STONE* No. 14) He more recently played a major role in the conference on "Prague, Alchemy and the Hermetic Tradition" during 1997. A stellar cast of scholars including Stanislas Klossowski de Rola, Adam McLean, Joscelyn Godwin, Cherry Gilchrist, Chris McIntosh, Chris Bamford, Rafal Prinke, Nicholas Goodrick-Clarke and a host of Czech Hermeticists indulged in four days of discourse and dialogue. Following this event Lubos co-led an excursion to some of the more obscure regions of Bohemia to trace the footsteps of John Dee and Edward Kelley. Lubos played a key role in organizing the *Opus Magnum* exhibit which accompanied this conference. This exhibit, located in the gothic House of the Stone Bell in Old Town Square provided a multimedia alchemical initiation experience wherein participants proceeded from the basement through four floors using a spiral staircase to encounter phases of the Great Work. The exhibit displayed obscure historic books and artifacts. It was monumentalized in a large format quality bilingual volume entitled: OPUS MAGNUM: The Book of Sacred Geometry, Alchemy, Magic, Astrology, The Qabala and Secret Societies of Bohemia. Lubos contributed an outstanding article to this book on the subject of natural magic. Presently he works in Prague's National Museum as custodian of 300 castle libraries.

This past summer Lubos gave me a personal tour of the National Museum's renowned mineral collection. He then



Lubos Antonin

escorted me to Vysehrad, Prague's hilltop sanctuary for a moment of profound contemplative silence.

Jan Vanis's contemporary book, A Guide To Mysterious Prague, describes Vysehrad as the ancient fortress of Prague's patroness, Libuse, the pagan prophetess princess. Jan Vanis cites contemporary folklore which tells how Libuse sleeps with her army of knights in catacombs beneath Vysehrad. Fables assert that in times of trouble they will awaken to aid the Czech nation. This belief is only a modern metamorphosis of an older Bohemian legend connected to St. Wenceslas and Mt. Blanik. One meets here the myth of the hallowed hollow hill inhabited by helpful higher beings. Other examples may be found at Mt. Gernar or Mt. Arunachala in India, the Glastonbury Tor in England or Mt. Shasta in Northern California. These helpful higher beings serve as "watchers" standing guard over a collective consciousness. They fulfill the duty of an *egregore*, a term derived from the Greek word for "watcher". This term usually refers to the autonomous psychic residue of a group mind. Such an *egregore* bespeaks a yet to be heard wisdom. It shines a yet to be seen illumination dormant in stone. Recovery of this wisdom and light remains the labor of the alchemist...and men such as Lubos Antonin.

*J.C. Lubos, how do you integrate your professional work with active practice of Hermetic Wisdom?*

**L.A.** I began my academic training in Philosophy late in life at the age of 27. While engaged in the study of philosophy from Heidegger to Post-Modernism I discovered Alchemy and Mysticism. I realized something was missing from our understanding of Renaissance philosophy. Bruno for example could not be understood as only a philosopher but as a practicing Hermeticist. My interests followed his interests in Marsiglio Ficino. So I began related studies of the Enlightenment. I discovered that scholars of the Enlightenment not just scholars



Lubose Antonin at Prague's National Museum in front of a statue of Libuse.

of the Renaissance studied alchemy. I did not expect this! I prepared an exhibit for the National Museum in 1994 documenting this. It was called *The Kingdom of Alchemy*. Thus I integrate my job and personal work. My long term professional work involves compiling an alchemical bibliography of Czech Hermetic Literature from 300 castle libraries. I hope to show with concrete examples the history of Czech alchemy. The people here involved with natural science were very interested in alchemy. Industrial science, for example processing coal and steel, is very important in this country. There is an awesome relationship of alchemy to industrial science and anti-dogmatic post-modernist philosophy.

*J.C. What kind of activities preoccupy Czech Hermetic Philosophers? What is the role of organizations like Universalialia?*

**L.A.** For me now it is simply a matter of collecting and studying alchemical texts. Thanks to this I have seen what Czech alchemists actually do. I assist them in locating and interpreting classical texts. In the 20th century there is a long tradition of practical alchemy here. It emerged as a belief system derived from Templar, Masonic and Rosicrucian traditions in which actual practice is unconditionally necessary. Although it has presently ceased to exist, the pre-world war organization, Universalialia, was revived in 1990. Its former president, Vladislav Zadrobilek, with his publishing company, Trigon, functioned to republish many classic alchemical texts. They made possible the recent Opus Magnum exhibit and the catalogue that so well documents Czech alchemical history.

*J.C. Could you please tell us briefly the great alchemical myth of the founding of Prague by the pagan princess prophetess, Libuse and her ploughman husband, Premysl?*

**L.A.** This is very significant. Libuse is the Czech version of the Delphic Sibyl. She was a virgin ruler of the people here perhaps more than twelve hundred years ago. They were not satisfied with a woman ruler and demanded a king. From her fortress presumed now to be at Vysehrad she went into a trance. She ordered her soldiers to follow her white horse through the forest to the future king. The horse led the soldiers to the ploughman, Premysl. They presented him with fine clothes and an invitation to become king. He set free his oxen who disappeared into the earth or according to other versions ascended into the sky. Then he placed his ploughman's staff into the ground and it immediately took root, blossomed and flowered. According to some versions at the time he was approached he was using his iron plough blade as a table for

his lunch. All of these items have Hermetic import. He went on to become a great ruler. The country blossomed and flowered.

I personally went to the place where this happened. During a rain storm I used my screw driver to dig up some sacred mud. As I dug, my screw driver became mysteriously deformed. I got some mud and made a cup which for me embodies the sacredness of the Holy Grail.

*This collective memory although not clear is yet alive and sleeps in the Czech landscape. The recent Czech Olympic Hockey victory is an aspect of this egregore of Wenceslas and his knights coming to the aid of Bohemia. For a moment his sleeping soldiers awoke to become the victorious Hockey players.*

It is believed that Libuse still sleeps under the hilltop fortress of Vysehrad and will awaken when Bohemia is in greatest danger. During the Velvet Revolution, on the 17th of November, 1989, thousands of students spontaneously assembled at Prague's south end, upon Vysehrad's temenos, the sacred precinct of Libuse. They lit candles and held an all night vigil as if to invoke her help. Then followed the miraculous bloodless revolution. The communists quit. The Russians went home. Democracy was restored.



The Knights of Vysehrad

The Czech knights are sleeping, hidden underground, waiting for the command to ride out into the city.

*J.C. Is this myth alive for the Czech youth today?*

**L.A.** Consciously no it is not. But unconsciously this myth is a vital part of contemporary Czech culture. Its origins might only have emerged from the romanticism of the 19th century

Czech National Revival. There are older versions of this myth. According to some the knights of St. Wenceslas sleep inside the sacred hollow mountain of Blanik waiting to come to the

aid of Bohemia in its hour of greatest need. Other versions have nothing to do with St. Wenceslas. This collective memory although not clear is yet alive and sleeps in the Czech landscape. The recent Czech Olympic Hockey victory is an aspect of this egregore of Wenceslas and his

knights coming to the aid of Bohemia. For a moment his sleeping soldiers awoke to become the victorious Hockey players.

*J.C. Is Vysehrad a sacred location even in spite of its doubtful historic authenticity as Libuse's fortress?*

**L.A.** Yes it is. I believe the actual site of her central fortress was Sarka, where we visited earlier today, just west of Prague. It is close to White Mountain and the Star Palace. Although barren the land here still resonates with a potent mystic charge.

*J.C. Bohemians are often pictured as people who glory in cheap beer, free love and bad poetry. What does it mean to be a Bohemian Hermeticist?*

**L.A.** There is a popular misconception of Bohemians as Gypsies. One frequently meets the image of the gypsy fortune tellers or occult magicians. Their life style is strange and very different from Czech Hermetic vision. The roots of Czech Bohemian Hermeticism emerge from Jan Hus and Komenski. It finds expression as Rosicrucian philosophy and general esoteric tradition for example the work of Jacob Boehme.

*J.C. What is the significance of the Black Virgin of Prague and what is her role in Hermetic practice?*

**L.A.** She may possibly be linked to the mining tradition and its guilds as its patron. She represents an intriguing subculture with specific values expressed in the mythic language of minerals and metals. Just as the cathedrals represent textbooks of alchemy written in stone there has been speculation that the city of Prague is a book of alchemy written in the streets and houses. The royal coronation procession path, the

Royal Road, might refer to a process. Some see the Black Virgin as playing a role in this. But she is a relatively recent phenomenon compared to Libuse.

*J.C. Do young Czechs still appreciate the religious heritage of the Roman Catholic Church?*

**L.A.** This is possibly the most atheistic nation in the world. It is an issue of social conformity. Atheism is the most popular fashion. The few that still attend mass often do so without full understanding. No, young people here do not see the Catholic tradition for what it is, the most perfect system in the world. The Roman Catholic Mass is a magic ritual par excellence. It can not be improved. Outside the esotericism of the Catholic Church there is nothing greater. Yet people feel a need to develop themselves as individuals. Thus they turn to spiritualist, occult and hermetic practices. We have some Protestants here but their path is just faith, service and psychic hygiene. The ritual of the Catholic Mass captures the magical experience like no other tradition. *The Unspoken Word* is expressed in its highest purest essence in the Catholic Church. The alchemical ideal is expressed in the sacrament of transubstantiation. The mystery of the Trinity is expressed most wonderfully in Catholic Theology. I laugh when I see people involved with ceremonial magic because they can never compare to the greatness of the Catholic Mass. What more could you want? What more is there?

*J.C. Are you familiar with the growing movement in the Catholic Church to revive the Latin Mass?*

**L.A.** Yes. Latin is a sacred language, as is Hebrew or Sanskrit. The mass has its fullest magic power in Latin. When the Mass is celebrated in a national language it is only a lecture not a magic ritual.

*J.C. The National Museum displays a fabulous collection of artifacts from mineral, vegetable and animal evolution. It constitutes a superb place for meditation. Is alchemy correctly understood as accelerated metallic evolution or is it the science of Genesis or is it natural magic?*

**L.A.** The National Museum was established by Masons. It is a synthesis of society and Nature. This was intentional. Alchemy emerges from the study of Nature. We easily see this at the National Museum. Yes, alchemy is mineral evolution. It is also the great science of Genesis. It is also natural science and natural magic. On the second floor front lobby of the National Museum in the floor tiles there is a yantra-like mandala. This diagram is outstanding for meditation. During

his wake the coffin of Tomas G Masaryk, the first president of this country after WWI and the first true democrat here, was



Lubose Antonin (left) and William Hollister (right) at Sarka. On the horizon above William's left hand is the Star Palace and the White Mountain where the famous battle was fought.

placed overnight upon this mandala. An upcoming Internet site on the National Museum will feature this mandala as its logo.

*J.C. Do you have any favorite alchemical authors? Are the books ends in themselves to the process of expanding consciousness?*

**L.A.** Athanasius Kircher had a powerful imagination derived from Ignatius Loyola's Jesuit contemplative exercises. This was actual visualization practice. He was wrong about many things but his emphasis on the power of the imagination is invaluable. Johann Glauber and Johann Becher are authors which have long fascinated me but their works unfortunately are not illustrated. F. Scott Fitzgerald, Ernest Hemingway and Faulkner were alchemists like Glauber and Becher. Hemingway spent his life searching for the Stone. But I believe it is not sufficient to just read the books.

*J.C. What are your plans for future work?*

**L.A.** Michal Pober and I are working on an upcoming tour: *Magical Journeys in Bohemia: The Golden Salamander* to be led by Stanislas Klossowski de Rola. More information is available on Michal Pober's web site: <http://www.terminal.cz/~michal/bohemia/index2.html> or [michal@terminal.cz](mailto:michal@terminal.cz) or <http://www.levity.com/bohemia>.

*J.C. Lubos, I'd like to thank you not only for making time for me here today but also for your life's work of keeping the dream alive. Thank you, Lubos Antonin.*

This interview was conducted on April 18th, 1998 at Roman Skamen's Pub, a stone's throw from the National Museum in Prague and later at the Terminal Bar, Prague's premiere Internet café. Special Acknowledgment to Michal Pober for arranging this interview and providing editorial assistance and to William Hollister for acting as interpreter-translator.

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## Lunar Cycle and Boiling of Liquids

by Michael Bartol

*This article is reproduced from Ora et Labora, May 1994*

I've noticed for a couple of years with the same results almost every time that the first quarter cycle of the lunar cycle is the hardest time to boil water or alcohol. The liquids appear to just collect the heat and then to release it very violently, making an even, smooth distillation very difficult. Increased boiling beads do not change the effect. Sometimes a higher heat setting will offset this phenomenon but usually that will work against the task of lower heat to work with the higher principles. The second quarter works best for me, and the third and fourth, although not as good as the second, are much better than the first.

## Heat Protection Of Material During Extraction

Also by Michael Bartol

*Reproduced from Ora et Labora, May 1994*

This is in reference to a previous article in The Stone regarding the protection of herbs from too much heat produced in the process of extraction using the Soxhlet. A method I've had some success with in the maceration/extraction process, still keeping the time table short as well as avoiding heat problems, is to put material to be extracted in the Soxhlet and to fill the Soxhlet [the extraction chamber] just short of the point of reflux, and to not turn on the heat until there is a tincture strong enough to extract a couple of times, and then let the now almost clear menstruum that has distilled up after a few refluxes get a day or two of no heat to macerate and then reflux again, when the tincture is again strong in color. This can be done in a period of a week and produce a complete extraction without overcooking the collected tincture in the lower flask.

I also use enough mixture in the lower flask so that the heat is not so concentrated in small volume. The excess can be distilled and saved for future extractions of the same plant. Also, if the flask is kept 3 to 4 inches above the electric stove, I've had better success of not overcooking than I've been able to do with the water bath.

## Further Adventures In The Plant Work

Also by Michael Bartol

In my last article, *A Funny Thing Happened on the Way to the Stone*, I was concerned with the red color I was getting after the imbibing process of the tincture on the salt. Since then, the PON lessons have given me a reason for this reaction, it being that the tincture of most plants will turn a ruby red color after imbibing if the salt is prepared correctly. I would like to state that the red, in this case, anyway, is a *fluorescent* red tending to a violet or purple at times. It is very pronounced and spreads throughout the salt and then gives way to a white or other color that the salt is at that particular stage. This will come and go as it incubates.

To continue on my progress, I will give a little background on this particular stone. Lavender flowers that were obtained from Triad were used in a water distillation process to obtain the oil/sulphur. This was completed by using a distillation train and catching the distillate in an old-fashioned measuring cup with a stem spout, in which I was able to trap the oil in the stem, and then separate it with an eye dropper.

After I had collected the amount I wanted, I removed any water bubbles I had in my small jar of collected oil. This method worked extremely well, and by using the eye dropper I was pleased that all the water was so easy to remove in just a few attempts. The oil was a transparent yellow color. This sulphur was used just as it was; I did not attempt to purify it, as I was not sure that I could do so without risk of losing the alchemical principle.

I mixed an equal proportion of this oil and rectified alcohol, a grape brandy rectified seven to nine times with a proof of around 192 (96%). I then over-imbibed the mixture on the salt so that there was a very wet salt, and this I let incubate at 42°C for a month. This was in a 50 ml flask, so that circulation was taking place. After this stage, the salt was calcined and again imbibed and circulated just as before. Again a month went by, maybe more, and this time I attempted to distill the excess moisture away, but because of the small amount, and also because the moisture seemed somewhat fixed (at least that was the inner feeling I was getting), I decided to remove the excess moisture with an eye dropper. This worked very well.

The moisture removed was a ruby red, and this I saved. I tried



to calcine again, a three hour cooking in the flame stove I made for this purpose. I should add that prior to the flame cooking, I had cooked it with an electric stove at ever increasing temperatures so as not to go too fast in this temperamental process. Nevertheless, when the extra heat was applied, my salt went to a dark gray and would not whiten. Figuring that this was the way of the stone, I imbibed using the tincture I had removed previously and made a new tincture using lavender oil obtained from Triad mixed equally with my grape alcohol.

Again, this went red the next day, but I was not happy with the gray color. After agonizing for a week or two, I removed the excess tincture again with an eye dropper, slowly cooked the imbibed salts on the electric stove, with the lid on to give some sort of circulation (which I firmly believe did marvels) and continued until no more smoke escaped. The lid was removed after a time. I then reground the material into a powder and put this in the flame oven for 3 hours on 3 consecutive days. Each day, the salt was reground. This last day was July 2nd, and the salt was removed and set aside without ever having looked at it.

On July 5th, I found out that the salt had fused and was a white color with blue-green flecks sprinkled in it. I could not dig it out of my crucible, even with the aid of a screwdriver, so I decided to "test its metal". I added some distilled water. I was holding the crucible in my left hand and it began to get hot. I wondered if I was imagining this heat, but it was growing warmer, and I was *not* imagining it. There had been no heat on it for 4 days.

The water began to slowly create fissures and I was then able to remove the stone to the mortar to be crushed after the water was evaporated. This was not an easy job. I think that the water becomes fixed and does not evaporate so easily. I had to transfer this stone with water to my crucible and ever so slowly apply heat with the electric stove until finally it was free of water. Even with this rather low heat, it quickly began to fuse again.

I ground this up and then placed in the 50 ml flask and imbibed it with the old and the new tincture until a mild saturation was reached and then capped it and put it into the incubator. By that night again, the fluorescent red-violet color appeared, and by the next day it was spreading throughout the entire mass.

I will continue with the incubating and will imbibe if need be, but I feel, at this point anyway, that I will hold off on removing the material and calcining unless I feel, down the

road, that fusing by intense heat is the only way left for me to again turn this into a solid stone. I am in a new territory now and I can only listen to that inner voice and keep my awareness open...



#### LETTER OF EXPLANATION AND APOLOGY:

Dear Members,

Around the 10th of June, I realized that there was a problem with the PON computer database. Russ and I were in the middle of making the final preparations for the June 19-22 seminar so we had to put this problem aside for a short while. On June 27 we sat down to assess the problem. After about 10 hours, we had corrected the problem and updated all the records.

As a result of the problem, quite a few members were double shipped their orders. They were NOT double billed, just double shipped. Many returned the 2nd shipment with notes explaining the problem. We not only appreciate our members' returning the second shipment, but their notes of explanation, which was the indication that a problem existed.

Now that the problem is fixed, and the seminar is over, I will be catching up on all the orders that have arrived since June 10. I want to thank all of you for your patience and understanding. I also want to thank you for your notes, faxes, emails and phone messages of support and appreciation; they mean a lot to me. For those who have sent suggestions for improvement, I also thank you as they have been very helpful.

Please be aware that the PON office will be closed from July 22 through August 5th. Orders received just before or during this time will be shipped after August 10th.

To those of you who were able to join us for the seminar this year, it was truly a pleasure to see you. For those of you who could not make it, you were missed and we thought of you. I wish all of you a wonderful summer and I'll look forward to seeing you in the future.

Sincerely & Fraternally,

Sue House

Director, Member Services  
The Philosophers of Nature  
Email: [pon@mcs.com](mailto:pon@mcs.com)



Jean Dubuis & Hans Nintzel in Winfield, IL, October 1992

## The Oil Of Antimony

by Hans W. Nintzel

From an Aug 1994 article in *Ora et Labora*

*Hans Nintzel, a founding member of The Philosophers of Nature, is well known to most students of Alchemy in the US and to a great many abroad. A student of Frater Albertus for seven years, Hans was inspired to found RAMS, Restorers of Alchemical Manuscripts Society, which has been a primary source of English language translations of alchemical texts. Hans has made it possible for several alchemists from abroad to teach in the US, and routinely teaches and lectures on alchemy and qabala. Through his extensive networking with alchemists all over the world, Hans first identified LPN France as a possible contact for those working along these lines.*

The techniques given here involve making glass of antimony and have been extracted from Lawrence Principe's paper in AMBIX and from his correspondence to me. The purpose of this paper is to set down the whole process, utilizing the findings he made as he worked with Basil Valentine's instructions, in a convenient single source of instruction to make the oil. A recipe to use! Dr. Principe was kind enough to review and correct this paper.

1. Have on hand Antimony Trioxide. This can be "store bought" or made from Stibium Trisulfide (ore). In either event, one must add some iron oxide in the amount of a

half gram to each 130 grams of the sulfide (or the oxide if using commercial oxide or pre-made oxide).

2. Take 22 grams of Antimony Trioxide and add to it 0.3 grams of silica. This enables the glass to form. Enough silica may be pulled from the walls of the crucible, but the addition of a little silica insures that a glass will obtain. In addition, 0.5 gram of Antimony Trisulfide should be added to the mix (of silica and  $Sb_2O_3$ ) before fluxing. In terms of weight, this is 1.5 to 2.0% of silica and 3 to 4% Trisulfide to the Trioxide.
3. This mixture can now be fluxed following Valentine's directions. One can test for 'maturity' as he suggests using an iron rod (a nail for example) and when the glass IS mature, it will adhere to the rod and be perfectly clear. When it is mature, pour the molten glass from the crucible into a brass or copper plate or dish, as thin as possible. (Makes it easier to grind later). No borax need be used as a fluxing agent. Let the glass cool. It will be a yellow glass but other colors can be obtained. (See *The Triumphal Chariot of Antimony*). When cool, grind it quite fine to a powder-like consistency.
4. Beforehand, prepare the extraction medium. Valentine probably used wine vinegar and it was probably 'sharpened' with Salmiac, according to Principe. Salmiac, or Sal Ammoniac, is a mixture of ammonium chloride and ammonium carbonate. It is the ammonium carbonate that is important in this operation. One can use glacial acetic acid reduced with distilled water to 15%-20% acid. Or, one can use distilled (to remove color!) wine vinegar. In either case, add 1 to 2%, by weight, of ammonium carbonate and stir. The carbonate will convert to an acetate.
5. Put the ground glass of antimony into a flat-bottomed flask and top it with the 'sharpened' extraction media by about 4-5 fingers. Set on a gentle heat such as a Balneum Mariae and the extraction will take place, the vinegar coloring. When the color is quite pronounced, decant and reserve the tincture. Add fresh vinegar (the extraction media) and set back on the heat. Repeat this process, collecting the tinted vinegars, until no more color can be extracted from the powdered glass of antimony. Combine all the tinted vinegars, and filter them.
6. Put the liquid into a distillation train and distill off the vinegar, gently. A reddish yellow powder obtains.

Sweeten with distilled rainwater and extract with ethanol.  
The feces discard.

7. Once the powder has been sweetened and extracted with ethanol (the alcohol tinting red), the oil can be obtained. This is a matter of gently distilling off the alcohol in BM (to prevent the oil from scorching). This oil is a marvelous medicine. [NOTE from the Editor: *The Philosophers of Nature does not advocate using such a product medicinally.*]

Note that *Salmiac*, a mixture of ammonium chloride and ammonium carbonate is "Salt of Armenia". This was a volcanic region and this salt was obtained from here, (near the Black Sea). This may be the "Bitch of Armenia" Valentine referred to! So, he may have been giving the reader a clue. In any event, the work of Dr. Principe will enable us all to eliminate many errors.



## The Elements of Crystals

by Jean Dubuis

*A lecture by Jean Dubuis, from the 1<sup>st</sup> Annual PON Seminar, October 1992, Winfield, IL.*

*Translator: Patrice Malézé  
Transcriber: Anthony House  
Commentary by Russ House is indicated as [RH: ...]*



This morning we will speak about crystals because if you really want to work on alchemy there is an elementary knowledge on crystals necessary. This is not a complete crystallography course, but what we will give you is what's necessary for alchemists.

What you have to know first is that in nature two states occur. The crystalline one, that is the state of order, and the amorphous state, the chaotic one. The alchemical experiments are supported by the order state. So, we will speak about certain types of crystals and some rules concerning these crystals, but just what's necessary for alchemy.

The crystals come from the fact that the atoms have a spherical volume. And you can only put these spheres within two types. With spheres like this (shows a cubic pattern) or like this (points to rhombohedral pattern). In reality the spheres do not touch, they are far from one another, but they always respect these two rules of network. These two rules of network are the basis, and give seven types of crystals in nature.

In qabalistic and alchemistic tradition, there are crystal attributions that are types of crystals. So every sephirotic level is a resonance level in your inner world. We have not checked every level for reasons I will explain, but I think for three of these levels we have to pick experiments that show that the tradition is right. We will then start by explaining every type of crystal conscious of its sephirotic level.

Usually we have marbles that show the crystals so the problem is easier. We couldn't smuggle them through customs. (Laughs.)

The first type of crystal is the cubic crystal. That's this aspect (shows the cubic illustration again, Jean goes over to the Tree

of Life diagram). This crystal is on the sephirotic level of Binah (3). And I will try to explain there are two types of crystals that are perfect. The cubic one is the most perfect, because all its sides are equal and all its angles are right.

Along the path down to the density of matter, crystals lose their perfection. If you want to work in alchemy, since we are late in the program we want to crunch the program and probably Marc will yell (laughs), if you want to make stones and bring them to a sephirotic level, you must have the corresponding crystal to the self.

I was about to speak on the eternity stone but since we won't have time I'll just explain very rapidly. The stone this morning (caraway) was here (Hod, level 8), the stone of eternity is here (Binah level 3). It's a stone we're pretty sure of because we've tried it and it gives contact with eternity. From the inner point of view, it gives you a certain peek at all your problems. Actually we're studying an easy way to make this stone. Our researches are to find the easiest cubic network to be found, actually. Yesterday evening I had a hard time finding this word, he (Jean) is the universes greatest shit stirrer. (Laughs.)

So the best cubic crystalline network is sea salt, and this eliminates the problem of having the salt charged with Fire - loaded with Fire. Since the natural sea salt has a load of Fire you mustn't make a solve coagula on it unless you have water from the water angel or deliquescence from the butter of antimony. *[RH: Solve/coagula refers to the process of dissolving a salt in a solvent (solve), and recovering the crystallized salt through crystallization by evaporation (coagula). WARNING: Please note that the butter of antimony, antimony chloride, is a horrible corrosive on the skin. It is easily spread around the lab on gloves to create painful and dangerous surprises later when touched by the bare skin. Washing in plenty of water, and the plunging the hands into rubber gloves filled with ammonia solution is a good tactic.]*

Once you have the salt you have the first element of the stone, but now you have to find a sulfur that will accept incorporating into the salt. So you must find a sulfur from a plant of this (Binah level 3) level. But unfortunately these do not give essential oil. Well actually, we're in a research program to extract this sulfur with hexane from relatively easy to find plants. Once we get the sulfur it will be easy to find and the problem is solved.

If you work in alchemy, some metals and some plants are in

resonance with this level (3), but the salt to use is the lead. Concerning plants on this level there is horsetail. If you can make something that will give you an inner experience on this level, it will certainly give you an experience of eternity.

Because in eternity there are three types of experience of eternity. The supreme experience is here (Jean points to the path from Kether to Binah). You can't do much to get it (inner supreme experience), it's granted if your job has been O.K.

The second type of crystal is already less perfect it's here on the Chesed sephirah and it's the quadratic system.

Note: There was a problem of the terms in French regarding crystals, not quite corresponding to the terms used in English. *[RH: a summary appears at the bottom of this page]*

If you want to go further with alchemical work you must be very careful with the symbolism of things, because nature is protected in every domain, in every reign. We have only right angles here (3) and there (4). That is a symbol Marc is holding there (Marc is holding up a chart) in the quadratic or tetragonal system that is melissa or tin. If you make a stone on this level it's very delicate. This stone gives esoteric information on the world and with this you can see all the tricks in the initiatic orders, with no exceptions. But for initiation, this stone is of very little interest.

Q. Question unclear, possibly about uses of this stone.

A. If you work on Chesed magic.

O.K. lets go further down and the sephirah is Geburah, corresponding to Mars, and it's the orthorhombic system. And it's the first time that (a crystal) appears at an angle of 60 degrees. From there on we get to the worlds of matter. We start to be in density. On this level, on what was just said, when energies are very, very subtle, the symbolism is a circle, and when they come down their symbolism is a triangle. It corresponds to the 60 degree angle that is here in the crystal. And in the case of this one it's not a perfect crystal -- it melds both of them.

If you want to have experiments of this crystal, the most appropriate plant is Yarrow (Note: The plant Yarrow is under the rulership of Venus, the proper plant for Mars is Madder) and the metal is the iron. The tinctures made with this crystal or the stone on this level gives physical strength and a psychic accent on prowess. Crystals and stones on this level are very

quick to manipulate. Because of the psychic level it may bring pride. Not pride, but ego.

Further down, the crystal with Tiphareth is monoclinic. From there on there are 2 series of 60 degree angles in crystals. It's crystal is gold crystallization, the plant is eyebright, euphrasia. The intrinsic stones and vegetable things of this level can give you the sight of the aura. This is why in French we call them raised glasses.

Then, next down to the triclinic system (7). This system is in accordance with Venus. If you make vegetable stones, elixirs, or tinctures, these give a vision of an inner vegetable world. Very often during the inner experience at this level it's rather nice because you live in houses in gigantic trees. So if you have that kind of experience that means you are on this sephirah. And it's interesting because you're preparing for the upper levels.

Further down we come to Hod, the level of the stone (of caraway) that we gave just now. The crystallized system of this stone can be considered a perfect crystal, because all the sides are equal, every face is constituted with equilateral triangles. This is rather easy to make and as I said earlier this is the symbol of Thoth Hermes. The symbolism of this part of the tree is very important and sometimes it's the base of the real initiatic sciences. If the ancients gave the name of mercury to this one, it's because Mercury is the junction between the 2 worlds. This is why the stone lets you have experiences of both the inner and outer worlds. The ancients said Mercury is the messenger of God. And you see the Mercury here (Homer diagram) makes the junction between life energy and matter energy. In your inner initiatic work you must work here until you have the junction with the inner master.

Because the contacts between those that can be established, because once the job has been done contact with the inner master which is between here (Malkuth) and there (Tiphareth) becomes possible. In the symbolism of the tree apart from crystals this (Tiphareth) is the inner heart. It will transmit to your physical body here (Malkuth), but only through Yesod. That's why initiation is of the brain and heart. If you come down here you get to level (9), the hexagonal crystal. This is important because this crystal buffering things done with this crystal, open with no risk, the doors of the astral world. The symbolism of this crystal is very difficult to understand because on one side if you look from above, it has 6 external atoms. So it's the symbol of the number 6, the symbol of the hexagram to bring things to the upper and the lower. If you

consider it with the atoms in the center it gets you to the number 7. In qabala it's the septagram with the sun in the middle that is a symbol of things that awaken the powers in you.

On the other hand, this kind of crystal has a very particular body. Because what's called graphite is carbon crystallized here (9) and in qabalistic texts it says that the upper and the lower are in junction and if you charge the crystallization network of the graphite, it crystallizes in cubic and it gives access there (3) because it gives diamond. The problem of changing graphite into diamond is just a crystallization problem. See the treaty of tinctures of Mr. ----- it's delicate, it's a very high level experiment. Once we are down here (10) there is no particular crystalline network because all crystalline networks are on this level and according to the type of body of the crystal of this world we can know its sephirotic value.

There's something I forgot. The metal here [RH: on level 9, Yesod.] is silver and you will be thinking, and make the junction to the fact that you put silver in the Martial Regulus in order to have it in equality here. When your Regulus crystallizes with the Star it crystallizes in hexagonal here (9). You can reach the White Stone but never the Red one with it. When you will have a certain experience that maybe you have (had) already.

The work with antimony: If you change its crystalline network, and with experience you can follow the sephirotic levels, the Red Stone is possible, only when it's crystallization is above that (6) But it's better to bring antimony to the cubic level. Never attempt to have things crystallizing in cubic, to crystallize above this (3) reign. Because here, you're in the junction between duality and unity. The (cubic) crystal is somewhere in the lower part of Binah. If you are getting to the higher path the energies of duality cannot reintegrate the energies of unity. There will be a final explosion. That, in vegetable or mineral kingdoms.

One of our friends had taken one of the plants - the only available plant here (level 10) is sundew - and our friend never found the flask or the heating device. Don't worry when you're working with these things - say that the Grandfather's eye is on you - the explosions only occur when you're not in the lab. (Laughs.)

Questions?

Q. Did you give a plant for Venus?

A. Alchemilla for Netzach. [RH: Alchemilla is lady's man-

*tle.]* — Note: Plants are given in English/French equivalents in the P.O.N. lessons. And there is a listing of toxic and non-toxic/poisonous plants/herbs there.

For Mercury the best plants are caraway and lavender. Venus - Alchemilla. In alchemy Alchemilla means plant of the alchemists. For Moon it would be veronica. And Earth it would be drosera or sundew.

Note: A correction of sheet R3 should read Water and Earth instead of Air and Earth.

A Summary Added by Russ House:

- Level 3 (Saturn/Binah); French: Cubique; English: Cubic
- Level 4 (Jupiter/Chesed); French: Quadratique; English: Tetragonal (Quadratic)
- Level 5 (Mars/Geburah); French: Orthorhombique; English: Orthorhombic
- Level 6 (Sun/Tiphereth); French: Monoclinique; English: Monoclinic
- Level 7 (Venus/Netzach); French: Triclinique; English: Triclinic
- Level 8 (Mercury/Hod); French: Rhomboédrique (Trigonal); English: Rhombohedral
- Level 9 (Moon/Yesod); French: Hexagonal; English: Hexagonal



## Assumption of the Godform

by Mark Stavish, M.A.

### Introduction

The technique known as *Assumption of the Godform* is among the most impressive, as well as challenging techniques in esotericism. A careful study of a chosen pantheon in depth is often required, along with the willingness to spend a great deal of time in extended meditation and devotion on each of the pantheon's deities. Yet, if done carefully and in a progressive and step-by-step manner, *Assumption of the Godform* can offer practical occultists insights into the depth and power of ancient cults, practices, and ideas that simply reading about them can not.

### Background on the Technique

*"Think of a place and thou are there. Think of a thing, and thou are it."*

The fundamental idea behind "Assumption of the Godform" is that within each of us there are powers that lie in potential for awakening, and that by identifying ourselves with those idealized expressions of those powers from ancient times, in the form of 'gods', we can awaken through resonance, similar powers and wisdom within our own psyche.

The multitude of deities, gods, and heroes of ancient mythologies represent the various means of expressing the highest human ideals of those times. Surprisingly, they also seem to do the same for modern practitioners as well, in that the Western world lacks a cohesive and comprehensive modern mythology that answer life's questions in the same fashion as those of Greece or Egypt.

Modern mythologies, such as *Star Wars* or *Star Trek*, exert a strong influence over our collective psyche, but lack the



coherent veneration, sacred status, or social-political position of the ancient cults. Modern churches, as survivors of the Medieval and Renaissance periods, also lack any appreciation for the techniques of direct experience, although some methods have managed to survive in Roman Catholicism, and some minority Protestant sects. In short, if we are to have a technique that offers us direct experience of an ideal in our lives, a veritable means of incarnating an aspect of deity, then we must turn our attention to the ancient cults for some guidance.

### Variations on the Technique

*Assumption of the Godform* as a practical technique exists on at least three different levels. The first level of the practice is the easiest, and consists of little more than sitting in a chair and imagining that you are your chosen deity - Thoth, Ptah, Jesus, etc. This is fundamental to success in the advanced levels, and it is suggested that this practice be undertaken until competency and familiarity with the practice is developed. Much in the same way we move from simple to complex assumptions when going, from minerals, to plants, to animals, and finally humans, in the previous technique.

On the second level, it is important to study the deity you've chosen, in fact, you might want to study the entire pantheon to some degree. When picking a godform, it is not uncommon to pick one for each of the planetary powers, and when possible, have them come from the same pantheon. In many instances, the Egyptian gods and goddesses are suggested for several reasons. One, they have been, and are still in use among esotericists, and as such, have an inherent power that makes success easier. Second, they are abstract - neither too human, as the Greek deities, yet, not too unattainable as others.

When this is done, and you've picked the god you wish to assume, and have studied its appearance, gestures, and mannerism, you begin to build a small likeness of it in your heart. One you feel comfortable with the image you've built, you may begin to 'grow' the image until it almost fills your being. Stay at this level for some time.

According to Dolores Ashcroft-Nowicki, *Assumption of the Godform* can create a tremendous amount of pressure on your endocrine system, presumably as it stimulates the psychic centers on a very physical level, and should be undertaken slowly and with patience so as to not create psychic or physical imbalances.<sup>1</sup>

### The Next Level

In the next level, you grow the god within, and allow it to expand beyond your body, growing to immense height. You may want to also sense it merging, or 'clicking' with its corresponding image in the cosmos. That is, your god grows to meet or become one with its exact corresponding image in the cosmos. Like two mirror images becoming one.

In *Liber O* Crowley describes the practice of Assumption using Qabalistic Divine Names. The following description is taken from the *PON Qabala Course*.<sup>2</sup>

According to the lesson, there are three fundamental techniques in Western magical-qabalistic ritual:

1. Rituals of invocation and evocation.
2. Vibration and vocalization of Divine Names.
3. Identification of the operator with a chosen deific form.

Of which, "The mastery of these three points leads ipso facto to the mastery of ritual, either in personal practice (solo, as it were) or in a group (an orchestra, as it were)."<sup>3</sup>

After performing a banishing pentagram ritual, perform an invoking pentagram ritual to first cleans, and then stabilize the area of working.

The technique assumes a familiarity with the gods of Egypt, or some other chosen pantheon. However, for reasons stated, as well as being seen as the most 'magical', Egyptian deities are preferred.

After preparing your oratory ritualistically, sit in a chair in the "Pharonic" or "Egyptian God" posture, or with feet flat on the floor, palms down on thighs, and back straight.

Imagine that the god you have chosen envelopes your entire being, slightly larger than you, and that you are in complete identification with it. Do not rush this part, but take your time before proceeding to the next step.

Once identification is established, stand up, extend arms to your sides, and breathe in deeply through your nostrils, imagining that the name of the god is being inhaled in flaming white light. Let the name descend to your lungs, heart, solar

<sup>1</sup> *The Sacred Cord Meditations* by Dolores Ashcroft-Nowicki, Aquarian Press, Wellingborough, Northamptonshire, 1990. P. 107.

<sup>2</sup> Lesson 67, p. 5.

<sup>3</sup> Ibid.

plexus, abdomen, genitals, and feet.

When it touches your feet, quickly place your left foot forward (about one foot), while thrusting your body and hands forward (at eye level), into the posture of "the Enter" or of the god Horus. As this is done, image the name ascending with force, power, and brilliance, from your feet while exhaling out of your nostrils.

Feel as though your voice carries the Name to the edges of the Universe.

Pause for a moment, and then place your left foot beside the right one, and place your left index finger on your lips, so that you find yourself in the position of Harpocrates - the god of Silence.

Success is hard to describe, but a definite sensation will be felt. If a single vocalization exhausts you, it is considered a sign that it has worked. A sensation of intense heat, onset of sweating, and possibly even trouble remaining standing will occur..

If you hear the name of the god resounding, "as if carried off by a thousand thunders; this sound will seem to come from an enormous voice coming from the whole universe and not from him" is also considered a sign of efficiency.

The more time it takes to return to normal awareness, the better the experiment.

Other modern Golden Dawn authorities suggest inscribing the name, and/or sigil of the entity in your heart prior to the vibration of its name. Then to formulate the image in the "East" of the temple area you are working in, and to move towards the image and into it, with your back towards the 'East' and facing the 'West'.<sup>4</sup>

### The Assumption of Harpocrates

The first and most important of the godforms used in Assumption in the *Golden Dawn* is that of *Harpocrates* - the son of *Osiris*, and Lord of Matter. Harpocrates is "the god who is the cause of all generation, of all nature, and of all the powers of the elements" and as such he 'precedes all things and comprehends all things in himself'.<sup>5</sup>

After having immersed yourself in the imagery and symbolism of Harpocrates, begin your experiment with a brief period of relaxation. You may, if you desire prepare your working area with a ritual, such as the Lesser Ritual of the Pentagram, or simply imagine yourself surrounded by a brilliant sphere of blueish-white light.

Then, imagine Harpocrates emerging from the primordial darkness, on a lotus flower. When the image is real to you, step forward, and assume his classical pose, put your left foot about six inches in front of your right, and raise your right forefinger to your mouth in the sign of silence. Imagine and feel that you are becoming Harpocrates. Then vibrate his name - *Hoor-po-krat-ese*, while you imagine yourself emerging from the primordial waters of creation.

This visualization can also be made more potent by employing the following affirmation:

"Hoor-po-krat-ese, Thou Lord of the Silence. Hoor-po-krat-ese, Lord of the Sacred Lotus, O Thou Hoor-po-krat-ese (pause and contemplate the force invoked), Thou that standest in victory on the heads of the infernal dwellers of the waters wherefrom all things were created, Thee, Thee, I invoke, by the name of *Eheieh* and the power of *Agla*.

Behold! He is in me, and I in him. Mine is the lotus as I rise as Harpocrates from the firmament of waters...For I am Hoor-po-krat-ese, the Lotus throned Lord of Silence...I am Ra enshrouded, Khephra unmanifest to man."<sup>6</sup>

If you are successful, a period of bliss, and extreme elevation may be experienced.

### Divine Names

"A rose by another name..."

It is often stated that the Egyptians had two names for their gods: one public and one private. It was these private names of the gods that gave the priesthood of Egypt power over them, and could invoke them to visible appearance in their temples. According to tradition, if you know the 'name' of a god, deity, person, or thing, you can control or influence it.

So then, what is in a name? Roche de Coppens states: "Names are symbols and psychic media which convey and elicit the various units of human consciousness we call intu-

<sup>4</sup> *The Secrets of A Golden Dawn Temple* by Chic and Sandra Cicero. Page 374.

<sup>5</sup> Ibid. p.130.

<sup>6</sup> Ibid. p.132.

itions, thoughts, feelings, and vital energies. As such, Names are the true units of human consciousness, acting as streams of focused thoughts, emotions, and "bundles of energy." They are the mental lenses that focus our whole attention upon one aspect of reality, one power, or one being. Names also function as catalysts to awaken, invoke, and evoke certain energies and states of consciousness in the Psyche. **In short, they are the psychospiritual means at our disposal to invade a certain Presence and induce a certain state of consciousness by focusing our awareness.** Names are the intellectual tools by which we can recreate in ourselves an image or facsimile of that which is without, or below, or above our consciousness..."<sup>7</sup>

Esoterically speaking, a Name is the means by which we can know something, by becoming its temporary channel and by recreating it or allowing it to express in our consciousness and in our being."<sup>8</sup>

### Synthetic Approach

The following technique is a bullet point synthesis of the above techniques, so as to avail ourselves of the 'tricks' used by the various authorities in the technique.

1. Perform a pentagram, or such ritual, to prepare your area of working.
2. If suitable, perform an appropriate hexagram ritual.
3. Offer an oration, of your construction, or a classical one, such as the *Orphic Hymns*, or from the *Egyptian Book of the Dead*.
4. Imagine the deity perfectly in your heart.
5. Imagine in the deities heart, its sigil, or other sign.
6. Imagine this image growing to match your body in size, enveloping it, masking your appearance with its own.
7. Stand upright, and intone the name, or the Divine Name appropriate to the godform chosen. "In the Name of

*"Names are symbols and psychic media which convey and elicit the various units of human consciousness we call intuitions, thoughts, feelings, and vital energies. As such, Names are the true units of human consciousness, acting as streams of focused thoughts, emotions, and 'bundles of energy.' They are the mental lenses that focus our whole attention upon one aspect of reality, one power, or one being. Names also function as catalysts to awaken, invoke, and evoke certain energies and states of consciousness in the Psyche."*

..... Roche de Coppens

*YHVH Aloah Va-Daath*, I am Osiris, the Risen Lord!" If the deity doesn't easily fit into the qabalistic Tree scheme of things, invoke it "In the Name *Eheieh*, and by the Power of *AGLA*, I am....." This utilizes the principle Names of Spirit from the Supreme Ritual of the Pentagram. In either instance, it is important to 'inhale the names' as previously described, and to exhale them with great force, and visualization.

8. Allow the image to grow to immense height, carrying you with it, for it is you.
9. Offer another oration as you like, or simply experience

the results of your invocation.

10. When the moment is right, perform the Sign of Silence. Rest and absorb the energy.

11. Banish, and stamp your foot, return to normal consciousness.

"By way of conclusion, let the aspiring Candidate always keep present in his or her consciousness that the WORK must first be KNOWN BY THE HEAD, then FELT BY THE HEART, then CHOSEN BY THE

WILL, to be LIVED BY THE BODY, SO THAT ONE CAN MAKE THE "WORD BECOME FLESH OR BECOME THE IDEAL ONE IS NURTURING."<sup>9</sup>

### Psychological Support for the Technique

#### *Assagioli's 'Ideal Model'*

"We must become aware that each of us has within himself various self-models or models of the ego, or - more exactly, using our terminology - of the personality. Such models are not only diverse in nature, origin, and vividness but they constitute one of the major difficulties and also one of the most useful fields of application; that of correct psychoanalysis."<sup>10</sup>

<sup>7</sup> Ibid. p. 84.

<sup>8</sup> Ibid.

<sup>9</sup> *The Invisible Temple* by Peter Roche de Coppens. Llewellyn. p. 17.

Assagioli points out that there are three kinds of models which obscure and prevent our realization of what we actually are in the present tense.

- 1) What we believe we are. Either in over-evaluating, or under-evaluating ourselves.
- 2) What we would like to be. Often idealized, unattainable models.
- 3) What we *should like to appear* to others. Each model reflecting each relationship.

Of course, there are also the models that are projected onto us, thereby effecting our relationships with others:

- 4) What others believe us to be.
  - 1) What others would like us to be.
  - 2) Images of ourselves, evoked by others.

Assagioli states that the rational behind 'ideal models' is in "the utilization or taking advantage of the psychological law that every image has a motor-element which tends to be translated into action - which is a rather dry, objective way of indicating the creative power of imagination...The model must first be static and then "manifesting in motion." The stages are: first the *idea*, which if seen as desirable becomes an *ideal*, and then when ardently sought emerges or expresses itself in form and function."<sup>11</sup>

Assagioli further points out that ideals, or traditional 'hero worship' should not be confused with modern 'idol worship' such as is applied to sports players, movies stars, business men and women of dubious morals, or celebrities.

The ideal should be the model we chose, and the external form of the living person, or the person themselves. "It should be an idea, an image, interjected, and not a personal attachment to the inspirer of the model."<sup>12</sup>

In advanced work, an entirely new, and integrated personality can be 'imagined' and brought into being this way.

Peter Roche de Coppens describes his use of the technique of an 'Ideal Model' in his work, *The Invisible Temple*, and combines it with the traditional use of "Assumption of the Godform" and use of Divine Names.

"Let me give you an example of how I have used (and still use) the Name of one of my teachers, who is an 85 year old woman still alive in Paris, whom I have known and been inspired by for over 25 years....

In her presence, I have become transformed: being more myself in its higher sense, more alive, more creative, generous, and functioning at a higher level of consciousness. When I invoke her Name...I immediately feel her presence there and no longer feel alone, but instead connected to God, to Humanity, to Nature. All that I know about, and have experienced with her immediately returns to me and is present with me as her Spirit is connected with mine, and I become transformed again with powerful motivations and urges to become the better person I can be."<sup>13</sup>

### Assumption

In his work *Invisibility*, Steve Richard's discusses the technique of "Assumption of the Godform" in relationship to the practices of the Hermetic Order of the Golden Dawn and their ritual for invisibility. The godform used for this practice is the Egyptian god of Harpocrates. However, the technique is not limited just to idealized personalities or anthropomorphized archetypes. In fact, it is used in a much more practical manner: to progressively attune with the many facets of creation, or to other human beings.

"Once you have selected your object, sit quietly, close your eyes, and visualize it in front of you. Now, gradually increase the size of the object in your visualization until it becomes quite large, large enough, in fact, that if it was an open door you could walk through it. Then imagine that you are merging with your object, that you and the object are in fact becoming one. Once you feel that you have been successful, and that you have in fact merged psychically with whatever you are using, try to become sensitive to any feelings or sensations that may come to you. How does it feel to be a piece of steel? What does it look like? Are there tactile sensations that come to you? How cold is your object? What are its textures?

If you are successful with this experiment, the first thing that will happen is that you will actually feel that you have in fact merged with whatever you are trying to merge with, if not physically, then psychically. Then, as you progress with it, you will begin to have actual sensations, intuitions, even thoughts that come to you as you do the experiment, and which proceed directly from this sense of merging that you will

<sup>10</sup> *Psychosynthesis* by Roberto Assagioli p. 166.

<sup>11</sup> Ibid. p. 168.

<sup>12</sup> Ibid, p. 169

<sup>13</sup> Roche de Coppens, p. 93.

produce.”<sup>14</sup>

After working your way up the chain, from mineral, to plant, and animal life, you can begin to experiment with human beings.

“You will now be able to merely visualize the animal or the person standing in front of you, and then, as before, imagine that you are merging with it, so that your consciousnesses are merged together and you become one with it.

In this case, you may wish to visualize yourself standing directly behind the person you are assuming, then, in imagination, reach out and put your hands on the sides of the other person’s head. Now, imagine that you are putting his head on, in other words, that you are slipping his head over yours, just as you would a ski mask. After you have done this, try to see with his eyes, hear with his hears, and think with his brain. His thoughts will become your thoughts, and your thoughts will become his. Using this method you can communicate with another person telepathically and implant thoughts in his mind without him being consciously aware where they came from.”<sup>15</sup>

Elsewhere he states:

“It is a very versatile technique, and it would not be too much to say that an ingenious student can derive all the benefits of any system of psychic culture from this one technique alone, without the benefit of any other.”<sup>16</sup>

#### Alchemical Applications

From Richard’s comments we can see that the theory and practice behind ‘assumption’ is in no way limited to qabalists and their myriad of pantheons and mythologies. Practicing alchemists can, and some would say do use it, even unconsciously, when working with laboratory materials and their enigmatic picture books.

Through constant contemplation of the Work, its components, and their realizations that an energetic exchange is taking place on some level between their inner self and the outer materials, an experience of assumption is inevitable for the alchemist. This experience of ‘oneness’ could even be said to be a benchmark sign of some degree of interior success or

initiation in the Work at hand.

Through a conscious application of the technique, it becomes possible to have an interior awakening regarding the various manuscripts, their authors, the time and culture in which they lived, and in short, to view their Work through their soul.

Even if the great alchemists such as Christian Rosencreutz, Flammel, or Saint Germain, were more legend than reality, the use of Assumption allows us to touch the archetype that they have become. To, in short, ‘assume’ them in the same fashion the qabalist ‘assumes’ Thoth, Osiris, or any other deity they chose.

The advantage of this technique over many others is in its directness. When it works we are aware of it. The knowledge and experience we gain is often very clear, although powerful. The often confusing array of subconscious symbols that qabalists wade through in interpreting psychic experiences, dreams, or meditation insights, is avoided. An intuition is often the fruit of this work, signifying a more Briatic level of experience. We get a glimpse of the powers of Tiphareth - the powers of direct experience.

#### Summary

The uses of the techniques of Assumption, be it of a godform, a plant, mineral, piece of laboratory equipment, or a mythic hero is limitless. When combined with a direct and real desire to perfect ourselves and to unfold those hidden potentials buried deep within, be it through an ‘ideal model’ of a mythological character, we come closer and closer to being a ‘whole’ and ‘holy’ being.

Maybe there is nothing better to quote on this point than the Hermetic text which reads:

“If then you do not make yourself equal to God, you cannot approach God: for like is known by like. Leap clear of all that is corporeal, and make yourself grow to an expanse like that greatness which is beyond all measure; rise up above all time, and become eternal, then you will apprehend God.

Think that for you, too, nothing is impossible; deem that you, too, are immortal, and that you are able to grasp all things in your thought, to know every craft and every science; find yourself at home in the haunts of every living creature; make yourself higher than all heights, and lower than all depths; bring together in yourself all opposites of quality, heat and

<sup>14</sup> *Invisibility - The Art Of Vanishing* by Steve Richards, Aquarian Press, Wellingborough Northamptonshire, 19. p. 125.

<sup>15</sup> *Ibid.* p. 126.

<sup>16</sup> *Ibid.* p. 124.

cold, dryness and fluidity; think that you are not yet begotten, that you are in the womb, and that you are young, that you are old, that you have died, that you are in the world beyond the grave: grasp in your thoughts all this at once, all times and places, all substances and qualities and magnitudes together; then you can apprehend God.

But if you shut up your soul in your body, and abase yourself, and say, "I know nothing, I can do nothing, I am afraid of earth and sea, I cannot mount to heaven; I do not know what I was, nor what I shall be," then what have you to do with God? Your thoughts can grasp nothing beautiful and good, if you cleave to the body and evil. For it is the height of evil not to know God; but to be capable of knowing God, and to wish and hope to know Him, is the road which leads straight to the good; and it is an easy road to travel."



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**At this time we are offering the tape sets listed on page 31. There are other tapes in the PON archives that may be available in the future.**

Rick Grimes - Director, Video Production  
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## **TIPS & HINTS**

*Tips & Hints are suggestions sent in by PON members and STONE readers. Some entries are offered anonymously.*

NOTE: **Ora et Labora** was a publication of the PON Reseach Group, which is now incorporated in **The Stone**.

### RESPONSE FROM A MEMBER

*From Ora et Labora, June 1994*

"In your most recent edition of Ora, in the article, "Heat Protection of Material During Extraction", by Michael Bartol, I feel a need to comment here also. I agree with Bartol that excessive heat will spoil the work. With his methodology, however, there would be little gained in using a Soxhlet system.

"There is a compromise that may be acceptable. Arthur Fehres demonstrated his use of a Soxhlet in a seminar I attended in Australia. He also was concerned with overheating the distillate and suggested that while the Soxhlet chamber is siphoning, the top of the condenser should be capped. This will produce a natural vacuum in the system which then will require less heat to boil the solvent, etc. As in other distillation techniques, when application of excessive heat is a problem, it can often be minimized by decreasing the system pressure." - *Marcus Haubenstricker*

*From July 1994*

A MEMBER 'COMES CLEAN': An anonymous researcher recently told us how they clean cerussite (lead carbonate ore) prior to experimentation on alkahests. Ten pounds of the crushed ore is placed in a 1/2 gallon bell jar. A garden hose is put in through the top and water is run over the material to wash it. Brown water washes out of the top, taking lighter materials with it, while the heavier cerussite remains on the bottom, eventually washing quite clean.

From Agricola:

"After the calcination of the gold, I thought of a special menstruum. Now I will also show you how it is to be prepared to make the work and the process perfect. It depends on the best manipulation, and this is what is to be done: Take a good amount of boy's urine, distill it to half, pour away what is left,



and put the distillate again in a retort. Again distill it to half, and do this work three times. With the subtle spirit a beautiful, transparent, shining salt will rise. Rinse all the salt with the spirit out of the alembic, weigh this spirit, mix it with the same amount of the best spirit of wine, let it gently putrefy together for 8 days, then distill it, and you will have a wonderful menstruum for all metals, minerals, and precious stones. With this you can obtain the true tincture of gold."

From the 17<sup>th</sup> Century text, "Commentaries, Notes, and Observations Regarding The Chymical Medicine of Johannes Poppius" by Agricola.



### For Your Alchemical Library

There is presently no further news on the long-awaited English translation of Fulcanelli's Les Demeures Philosophales by Archives Press. We will announce its publication as soon as possible.

I would suggest the Acetate Path Research Packet for those of you who have an interest in laboratory alchemy, and who are looking for some instruction in the mineral realm. (See ad on the back page). The tape is of good quality, and, along with the documents included in the packet represents what I believe to be the most complete presentation made on the subject that you can obtain. Despite this endorsement, and my involvement in the production, I suggest that those who acquire it understand that the information presented should serve as a starting point for your personal investigations. It is unwise to take any of our productions as the 'final word'. In the spirit of research, I remind you of the words of Siddhartha Gautama, Buddha: "Do not believe because you saw the written word of an ancient sage; do not believe on the authority of masters or priests; but accept as truth and conform your life to what agrees with your experience and after a profound study satisfies your reason and leads to your good."

Russ House



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*References for laboratory equipment, supplies, and materials to support the efforts of researchers. Please inform us of new suppliers, and let us know if supplier addresses and phone numbers change. We do not list suppliers of medicines for internal use, for practical reasons.*

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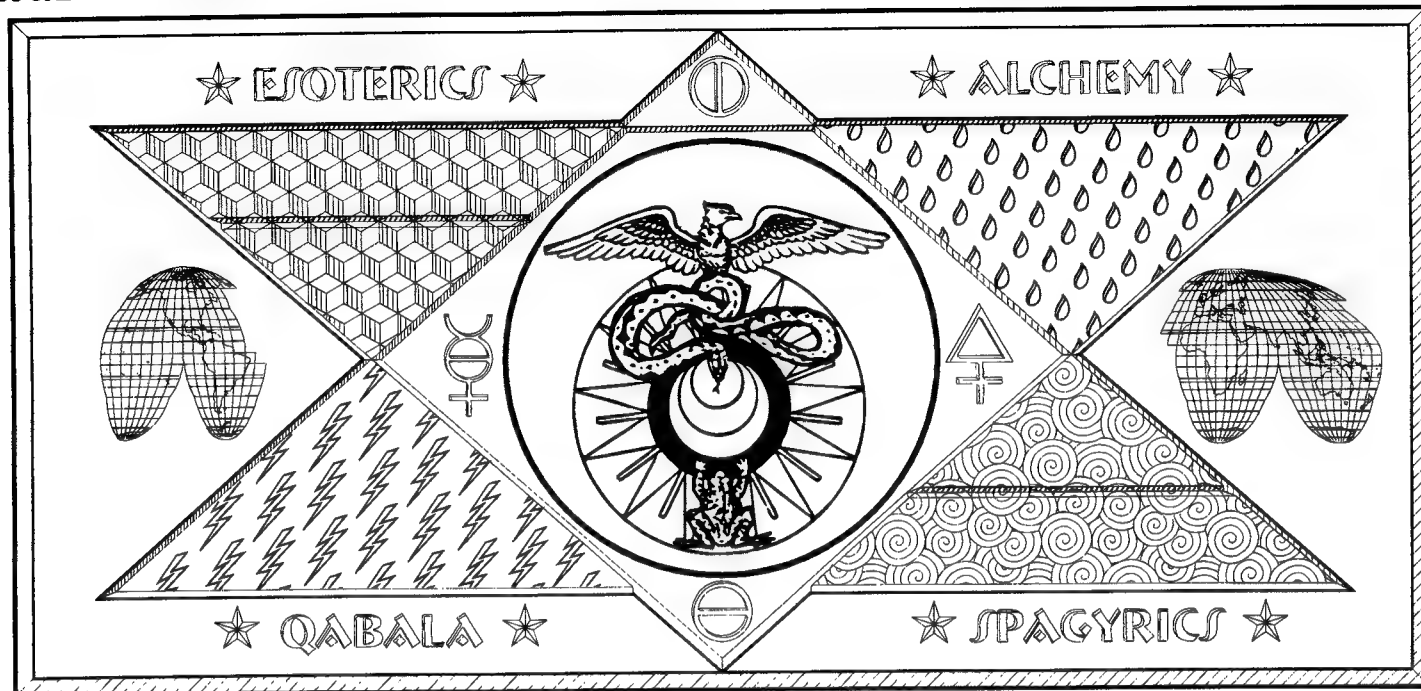
# THE STONE

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## A Message from the President

by Russ House

### Scala Philosophorum



In *Le Mystère des Cathédrales*, Fulcanelli describes the figure under consideration as follows: "...alchemy is represented by a woman, with her head touching the clouds. Seated on a throne, she holds in her left hand a scepter, the sign of royal power, while her right hand supports two books, one closed (esotericism), the other open (exotericism). Supported between her knees and leaning against her chest, is the ladder with nine rungs -- scala philosophorum -- hieroglyph of the patience which the faithful must possess in the course of the nine successive operations of the hermetic labor."



Figure 1: From Plate in Work of Fulcanelli

This bas-relief appears on the Great Porch of Notre-Dame in Paris. (Figure 1). In July of this year, I found a small plaster model of the figure in one of the shops at Chartres. (Figure 2). It is accurate enough in most of the details to allow study that is not possible from the photograph alone.



Figure 2: Model of the bas-relief

That which follows is purely speculative, and, we could say "for amusement purposes only". I hope that it will encourage you to find pleasure in the examination of Hermetic symbolism.

The ladder has nine rungs, which symbolize ten levels. The concept of ten levels of manifestation in the created universe is found in Qabalistic study. Jean Dubuis covers this subject extensively in his *The Fundamentals of Esoteric Knowledge* course. Figure 3 indicates the corresponding Qabalistic levels for each numbered level.

Level	Sephira
1	<b>Kether</b>
2	<b>Chesed</b>
3	<b>Binah</b>
4	<b>Chesed</b>
5	<b>Geburah</b>
6	<b>Tiphareth</b>
7	<b>Netzach</b>
8	<b>Hod</b>
9	<b>Yesod</b>
10	<b>Malkuth</b>

Figure 3

Before one steps onto the ladder of initiation, they are in the lowest of the 10 levels, symbolized by the Earth, or Malkuth. Also, we can consider the 'box' from the level of the earth, up to the lowest rung as constituting a 'box' which is Level 10. The final 'box', at the top of the ladder (Kether) is not closed. We can number the 'boxes' to represent levels 1 through 10. (See Figure 4).

The scepter extends from above Level 1 down through Level 6, at which level it terminates in a small sphere. Perhaps the powers of the Royal Way are first accessed at Level 6 (Tiphareth).

The left hand, holding the scepter, has the index and middle fingers in front of the shaft, the two other fingers and thumb behind it. This is not the most natural way to hold a scepter, and so we can reasonably expect it to be symbolic. This hand indicates, with five fingers, the box of Level 5 (Geburah).

The right hand, holding the two books, has four fingers visible and is, at its lowest point, within Level 4 (Chesed). The open book (exotericism) is visible from all perspectives, though it originates in the realm of duality (its upper edge is in Level 2, or Chokmah). The closed book, which represents esotericism, originates in unity (Level 1, Kether), and access is gained in Level 3 (Binah). The seal of the book is in Level 2 (Chokmah). The entirety of this sealed book is in the Supernal Triad (Levels 1 through 3).

Regarding the throne, Levels 10 and 9 (Malkuth and Yesod) are below the foundation of the throne. Levels 8 and 7 (Hod and Netzach) conform to the base of the throne (Yesod = foundation). Level 7 (Netzach) conforms to its middle layer, as well as to the transition from the middle layer to the seat of the throne. This Veil of Paroketh, the 'second death', is between Netzach and Tiphareth.

The five fingers of the left hand, pointing down from Level 6 take into account the first five levels (10 through 6, inclusive). These give, progressively, access to the lower

extent of the lawful use of the powers of the Royal Way, and to the seat of the throne. The two fingers behind the scepter represent, perhaps, levels 10 and 9, which are below the level of the throne, the index and middle fingers, levels 8 and 7, which are at a level to access the throne. The thumb would then represent level 6. Note: for certain details, the photographic plate was used as a reference, rather than the less accurate plaster model.

The four visible fingers of the right hand, refer to the four levels (2 through 5 inclusive) through which one gains

access to the occult knowledge and its application. The hidden thumb of the right hand symbolizes the invisible nature of Unity at Level 1. From this perspective, we can apprehend "the face of God". Perhaps the clouds above the head represent the veils of the Unmanifest.

*At left:*

**Figure 4: Theoretical Levels in the Ladder**

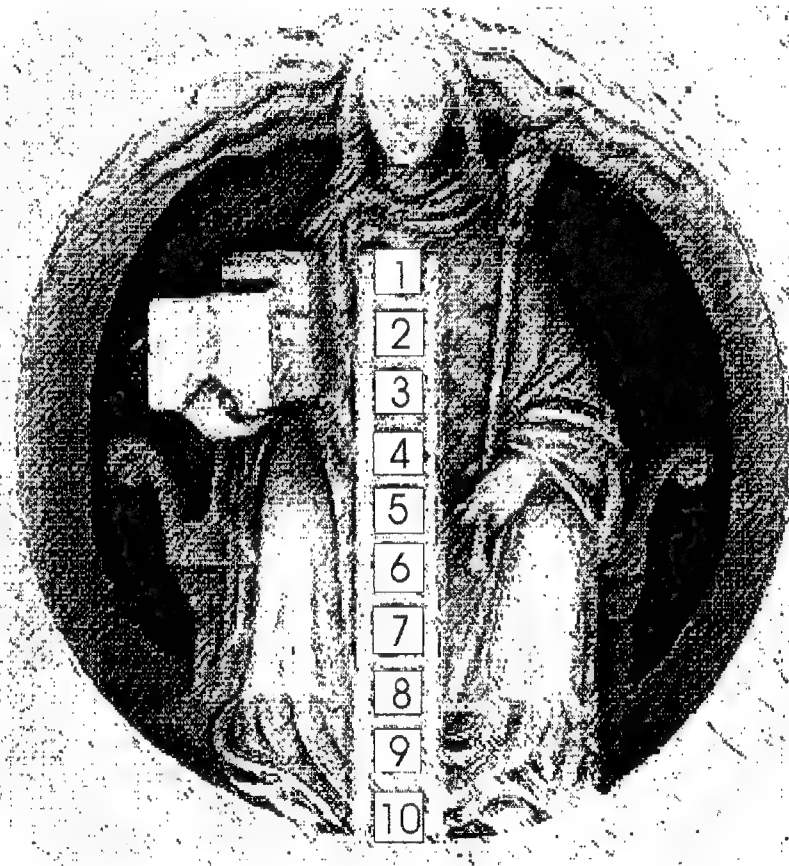
Sue and I recently traveled to France on vacation, and visited with Jean Dubuis, Etienne Cornaille, and Patrice Malézé. I am pleased to say that all are doing well. Jean continues his work, particularly in

the field of electronics, and is in the process of completing his new course on Esotericism.

We are now considering a 2-day seminar on some practical topic near Chicago later this year. What subject would you like to see covered? Please contact Sue and let her know.

Ora et Labora.

*Russ*



## PREPARATION OF KERCKRING'S MENSTRUUM

By Kathleen Ahearn

During the PON Seminar in Warrenville, the preparation of Kerckring's Menstruum was discussed. The following is an explanation of this process.

You will find the ingredients for this menstruum as a footnote in The Triumphal Chariot of Antimony.

*"Take 4 ounces of Hart's Horn, sublime it thrice and place in circulation in 10 oz of Spiritus Vini. Once it is tintured, distill off the alcohol and repeat this process three times."*

Preparing this menstruum requires three processes – sublimation, circulation and distillation.

### STEP I — Sublimation:

Take a Corningware dish about 1½ inch deep and place the powdered ammonium chloride across the bottom to about ¼ inch deep. Then place another Corning ware dish, inverted, on top of the first dish, forming a lid. Using a regular lid for the dish is also okay. Tape the two dishes together along the lip of the dishes. This will keep all the sublimate inside the container. Duct tape works well for this application. Place the taped dish on a moderately high heat for about two to three hours. The adhesive on the tape does produce an odor but this process can be done safely indoors.

After two or three hours, remove the dish from the heat and allow to cool. Remove the tape and gently take the top off the dish. Scrape the sublimate from the top of the dish into a clean receptacle. Some sublimate will cling to the sides of the bottom dish. This material is also recovered. The hard and blackened material left in the bottom of the dish is discarded. Grind the recovered sublimate into a powder and repeat this process two more times. After the third sublimation, the sublimate is generally a pale caramel color. This color indicates that the ammonium chloride has been opened to allow us to extract a tincture from this material.

### STEP II — Circulation:

In this process it is absolutely necessary to use 190 proof Spiritus Vini. We need as perfect a body for the tincture as we can produce. Place 4 oz of the sublimate into a large flask and add 10 oz by weight of Spiritus Vini and stopper the flask. Place into circulation for about 24 hours. This will produce a

beautiful yellow tincture. You can also use a Soxhlet to extract this tincture. My personal bias is that circulation produces a stronger tincture. Practice will indicate the best method for you to use.

### STEP III — Distillation:

Having produced the tincture, we proceed to the distillation. Set up a simple distillation train or use a retort ( Figure #1 ). Place the tincture into the retort and do the distillation. Yellow oil will remain in the retort. Be careful not to burn this oil. Allow the alcohol and the oil to cool and pour the distillate over the yellow oil and distill. Repeat this process a total of three times. Because it is necessary to repeat the distillation three times over the yellow oil left in the retort, the alcohol must be free from all contaminants. The distillate produced from the third distillation is Kerckring's Menstruum. This menstruum is reported as being able to pull a tincture from various metals. Put some iron shavings into a test tube and add a bit of the menstruum and add some heat. Note your results.

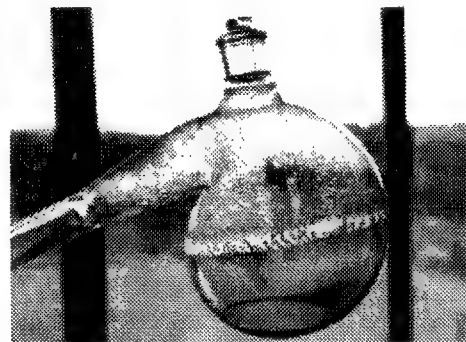


Figure #1

Notice the oil in the bottom.



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## AN INTERVIEW WITH VLADISLAV ZADROBILEK

by Joseph Caezza

During the 1997 conference on Prague, Alchemy and the Hermetic Tradition, a great expectation among Czech attendees concerned the public appearance of the enigmatic Vladislav Zadrobilek. Bohemian hermeticists revere Zadrobilek as one of the greatest living authorities on Czech alchemy. He served as president of the esoteric organization Universalia, authored a number of acclaimed works and edits the outstanding Hermetic journal, *Logos*. His Trigon publishing company and bookstore make available fine editions of obscure esoteric literature. Present offerings include Cyliani's *Hermes Unveiled*, both Fulcanelli books and reprinted collections of classic alchemical tomes.

The conference on alchemy accompanied a number of other events commemorating 1997 as the 500th anniversary of the reign of Rudolf II. The Rudolfian era enjoyed the living presence of John Dee, Edward Kelley, Sendivogius, Michael Maier, Heinrich Khunrath, Martin Ruland (Sr. and Jr.), Sebald Schwarzer and dozens of other adepts and deceivers. The Opus Magnum exhibit featured prominently among events celebrated during Prague's "Year of Rudolf II". Located in the gothic "House of the Stone Bell" in Old Town Square this event provided a multimedia alchemical initiation experience wherein participants proceeded through four floors using a spiral staircase to experience phases of the great work. Zadrobilek played a key role in organizing this exhibit which displayed obscure books and artifacts. He edited a large format quality bilingual volume monumentalizing this exhibit entitled, *OPUS MAGNUM: The Book of Sacred Geometry*,

*"Any good alchemical book, for example, The Twelve Keys of Basil Valentine, is extremely valuable. It is a spiritual essence radiating a thought field until our intuition leads us to a similar field. Such books include crowds of the dead and even those who have not yet been born. The future is present in such books. Such books are living beings. Their words wait like cradles that invite us to rest in them".*

— Vladislav Zadrobilek

Alchemy, Magic, Astrology, The Kabbala, and Secret Societies of Bohemia.

*J.C. Can you tell me about your personal background?*

**V.Z.** Like you, I have enjoyed many diverse vocations. I have worked in metallurgy and also as a gardener. At one time I was also involved with the theater, economics and foreign commerce. I have also been employed in the graphic arts, book restoration and publishing.

*J.C. In this country, the original homeland of Budweiser and Pilsner where beer culture achieves an unprecedented reverence you abstain from alcohol and practice vegetarianism. Is this part of your hermetic practice?*

**V.Z.** I stopped eating meat because I did not want to eat dead bodies. Remember that before 1989 we suffered 40 years of communist repression here. I initially avoided alcohol, tobacco and coffee because taxes on these products were used to support international terrorism by the former communists. I discovered many wonderful benefits from abstinence and maintain the practice. There are obviously other motivations for this kind of conduct.

*J.C. Last summer during the conference many foreign authorities came here to Prague, the silicone valley of alchemy to tell Czech people about Hermeticism. Was this an awkward situation for some adept Czechs?*

**V.Z.** It does not matter who speaks or where

but rather what matters is what is said. Even more than that what matters is what is done. There was a lot of high minded academic talk at the conference and some fine rhetoric. How much of it was new? How many of those speakers actually practice the wisdom they talked about?

*J.C. Did alchemy originally come to Prague with the Knights Templars?*

**V.Z.** Prague lies in the heart of Central Europe at the intersection of many crossroads. One theory about the origin of the

name of our city concerns the belief that seven holy men from India settled here. They named this place after their sacred native city, Prayag, which is now known as Allahabad. Later the gypsies came here from South India bringing a very strange culture. Of course alchemy came to Prague with the Templars but also with the Jews and foreigners of every variety. Alchemy also emerged here spontaneously. There were alchemists in the court of Charles IV in the fourteenth century but it achieved even greater popularity during the reign of Rudolf II who sponsored over 200 alchemists. Nobles such as Vilem of Rosenberg competed with Rudolf's preoccupation and sponsored many alchemists.

*J.C. Prague seems to be a textbook of alchemy written in the houses and streets of the "Royal Route" (figure 1), the coronation path (figure 2) leading up to the hilltop castle and cathedral. Strategic features near the origin of this route include the house at 34 Celestna Street known as "At the Black Mother of God" where the famous statue of the Black*



Figure 1

The Powder Tower, gateway to the Royal Route contains, just above its arch, a sculpted relief of the Prague coat of arms.

Virgin (figure 3) is displayed just opposite the former headquarters of the Templar order. Number 8 Celetna Street, known as "At the Black Sun" invokes the notion of golden light hidden in dense dark matter. At the place where Celetna Street opens up into Old Town Square lies two houses jointly known as "At the White Unicorn". This animal often associates itself with the Virgin. What is the significance of the Black Virgin of Prague and what is her role in alchemical practice?

**V.Z.** I agree with Fulcanelli on this. The black Madonnas are manifestations of the ancient goddesses in her form as Isis.

Demeter and Cybele. She represents the black poisonous prima materia. Cybele, the wife of Cronos, mother of the gods of Olympus is also known as Rhea, whose name means fluid. This too is a property of the prima materia. During the Opus Magnum exhibit we placed the Black Virgin of Prague in the basement of the House of the Stone Bell upon a large black cubic stone. This cubic form is the root of the name "Cybele" or "Kubele" as we say it here. Her normal residence on Celetna Street is in a house of cubist architectural design.

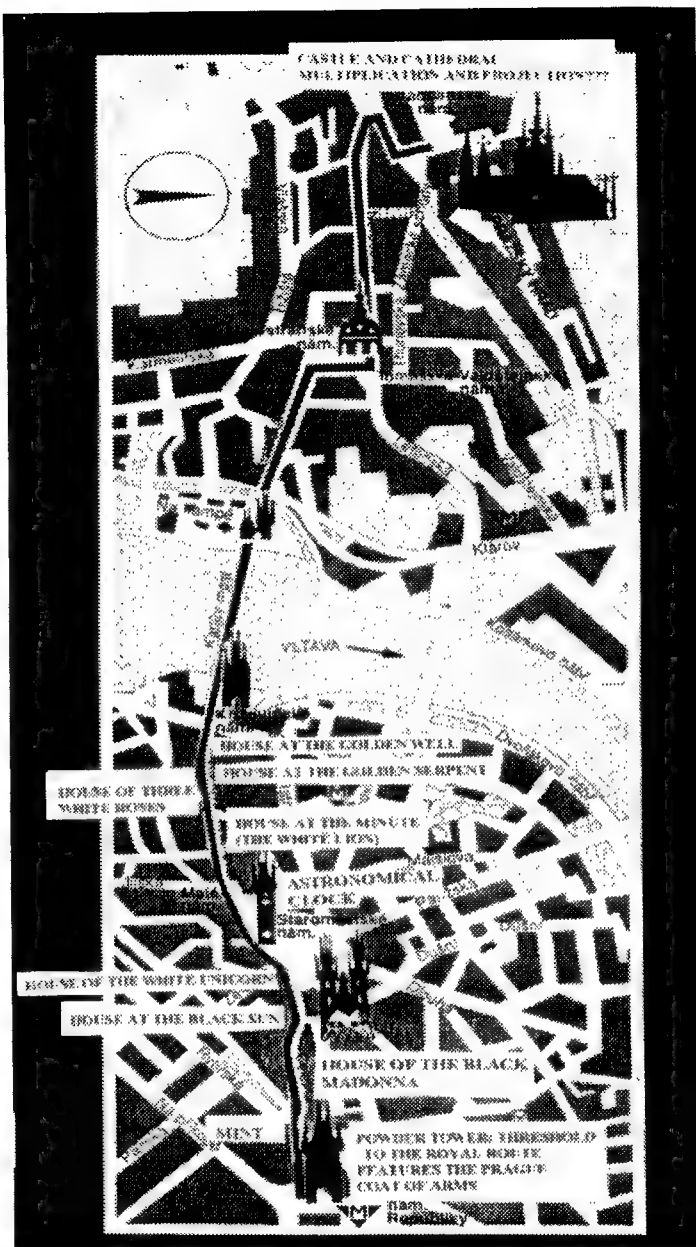


Figure 2

Is the Royal Route the coronation path leading from the "Powder tower" to the hilltop castle and cathedral a textbook of alchemy written in the streets, houses, and monuments?

The moon is associated with these goddesses just as it is with the mother of Jesus. Mary crushes a serpent with her foot. This image indicates the fixation of mercury. People speculate on the alchemical symbolism hidden in the city of Prague. Consider Prague's heraldic coat of arms (figure 4). An arm comes out of the castle doorway holding a sword. For many Czech hermeticists the sword represents the secret fire of the

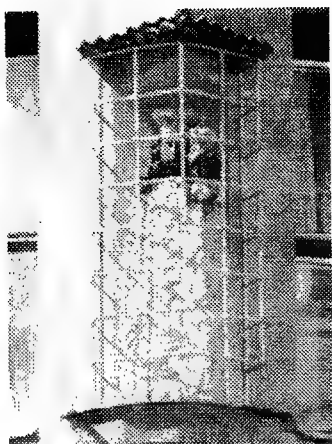


Figure 3

The Black Virgin of Prague

*lived on the Royal Route just off Old Town Square, contains alchemical symbols relevant to the magnum opus. He compares them to Fulcanelli's explication of encrypted decorations at the Lallement mansion at Bourges in France. Is this an exaggeration?*

**V.Z.** Many coded symbols from the Renaissance were used here by people who did not truly understand them. They were interpreted as hermetic but they are not necessarily alchemical. Self-promoting people use alchemical iconography even today without knowing the original intention. There is a lot of misunderstanding. People are always eager to appropriate the wisdom and authority of the great adepts.

**J.C.** A steady stream of pilgrims come to the Czech Republic from Italy, Spain and Latin America to visit the church of Our Lady of Victory, (figure 6) the home of the "Infant of Prague" (figure 7, next page). This miraculous statue of the Little King holds world class cult status. Are any of the symbols associated with this church relevant to alchemical practice?

**V.Z.** I do not know. The Infant is a pure Christian symbol that

alchemists. Look at the iron grill work coming down from the top of the door. Does the net-like pattern remind you of anything? Look at the shape of the top of the door where the point of the sword rests. Have you seen this form before?

**J.C.** The French historian Rene Alleau has proposed that the richly decorated Renaissance house, "At the Minute #3" also known as "At the White Lion" (figure 5), where Frans Kafka once



Figure 4

The Prague Coat of Arms

arrived here from Spain in the mid 17th century. These symbols do not necessarily derive from alchemy but they can be interpreted that way. There is abundant Templar iconography in that church. The Infant holds an orb surmounted by a cross. It calls to mind a symbol for the prima materia, the world and the earth. This orb is sometimes perceived as a pomegranate

filled with seeds. It implies the hermetic capacity for multiplication. All symbols are ambivalent. Church art may have been modified to correspond with alchemical symbols. In the gothic monastery of St. Agnus for example there are a lot of six pointed stars in the arches similar to the large one on the front of Our Lady of Victory. These are not necessarily alchemical symbols.

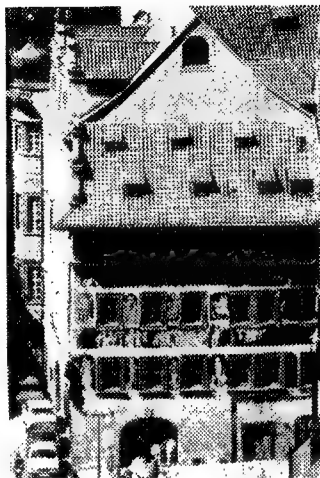


Figure 5

House At The Minute  
(The White Lion)

**J.C.** I was intrigued to see enormous stone monuments depicting the fourteen Stations of the Cross in the park on Petrin Hill. The passion of

Christ constitutes a viable model for the great ordeal of matter. It provides a perfect system of meditation. Do contemporary Czechs use these symbols for their contemplative work or is the cabalistic Tree of Life a more popular system here?

**V.Z.** Both ways are possible. Jaros Griemiller of Trebsko's 1578 Czech version of The Rosary of the Philosophers omits all the Christian iconography found in the 1550 Frankfurt edition of this text. Yet the Lapis- Christ parallel is generally understood here. A good example occurs when the cock crows while Peter, whose name means stone, betrays Jesus. The cock heralds the rising sun. It plays a significant role in alchemical iconography. During Peter's betrayal the cock crows three times indicating the three stages of the great work. The mass is an interesting parody of



Figure 6

Our Lady of Victory Church, home to the Infant of Prague. The six pointed star under its eve calls to mind the star martial regulus (Regulus = Little King)

laboratory work. But remember that it evolved out of ancient gnostic practices that predate Christianity. One of my favorite gnostic teachings is that the world was created out of God's laughter and that everything inside us and out is divine laughter.

The Tree of Life has other significance. Jewish thought is different. It does not accept Christ as the messiah. En Sof, the mystery of the cosmos is irrational and unknowable. It is similar to a black hole in reverse. Victor Hugo describes it nicely as a shining black hole radiating darkness. This is a great enigma. We do not know how darkness became light or how dull matter can become gold.

*J.C. Do you have any favorite alchemical texts?*

**V.Z.** The *Mutus Liber* and the *Turba Philosophorum* are my two favorite books. There are three basic versions of the *Turba*. I have an ancient Czech version. It contains many profound insights. The ancients understood that the Earth's atmosphere protects us from UV and cosmic radiation. We need the sky and the clouds to protect the great work room being burned. One must proceed slowly. There is some evidence in the *Turba* that the ancients understood oxygen. They may also have understood that free electrons compose the spiritual bodies of metals.

*J.C. Your personal contribution to the Opus Magnum catalogue included a commentary on the extraordinary Czech alchemical text, Symbola Chiroglyphica. Does the actual practice of this process have any similarity to the laboratory process suggested by The Hermetic Triumph also known as The Ancient War of the Knights? In this regard is it possible for any two alchemists to elaborate the stone exactly the same way?*



### The Holy Infant of Prague

Figure 7

The Infant of Prague resides on an alter heavily ornamented with emblems of the chivalric Order of the Golden Fleece rumored to be a bastion of alchemical wisdom.

**V.Z.** Yes, the first few steps are very similar. At this time I would wish to avoid talking about the actual practical process. We hope to translate this text in the future. Some of the materials are still unknown to us. Yes, I believe any two alchemists could make the stone the same way. But we admit that there are different and very strange paths. For example the coction stage can be prolonged to arrive at platinum instead of gold.

*J.C. What is the purpose of Alchemy?*

**V.Z.** There are many post modern answers to this question. Much has been written recently that is just mystification. Transmutation is an indication of something higher. It is a sudden opening to cosmic consciousness and natural harmony. It is similar to the mystical rapture of yoga for example. Alchemy derives from an ancient science. It is an artifact of an advanced civilization that perished long ago because of the mismanagement of matter. Perhaps you've seen the movie, *Planet of the Apes*.

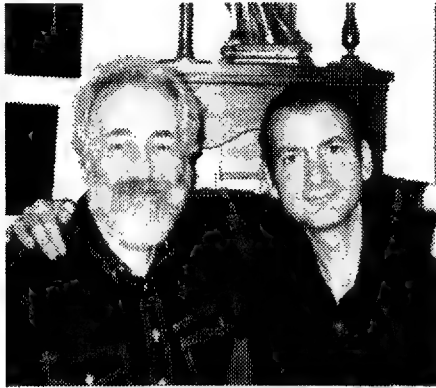
At times I've been obsessively preoccupied with alchemical literature. But we have a saying here: "Luck goes to those who are prepared". Any good alchemical book, for example, *The Twelve Keys* of Basil Valentine, is extremely valuable. It is a spiritual essence radiating a thought field until our intuition leads us to a similar field. Such books include crowds of the dead and even those who have not yet been born. The future is present in such books. Such books are living beings. Their words wait like cradles that invite us to rest in them. I was acquainted once with a practicing alchemist. This man was very enigmatic. He talked about a 15 year cycle. Each year the cycle begins in March. He was never able to finish the work in only one year. He was always highly charged. After 14 attempts a shining Christ appeared to him and told him something. He knew at this point that he would succeed. I got two letters from him after that. Then he disappeared without a trace. He said at some point we would meet again but until now he hasn't showed up. I believe he succeeded in elaborating the philosopher's stone.

*J.C. The Opus Magnum exhibit and book which you edited constitute a major accomplishment in the annals of Czech hermeticism. Do you have any plans for similar projects in the future?*

**V.Z.** We may do an exhibit soon about a German aristocrat who once lived in Bohemia, Count Spork. He was a mystic. It is said that he founded the first Freemason lodge in the Czech

Republic. Mr. Rittman of Amsterdam and I are organizing an exhibit on Rosicrucianism for the year 2000.

*J.C. I'd like to thank you not only for making time for me here today but also for your life's work of keeping the dream alive. Thank you Vladislav Zadrobilek.*



Vladislav Zadrobilek and Joseph Caezza

This interview was conducted April 19th, 1998 at the Prague home of Vladislav Zadrobilek located a stone's throw from his Trigon bookstore located at: Umelecka 2, 170 00 Praha 7. Grateful thanks to Michal Pober for arranging this interview and to Peter Buga'r for serving as interpreter-translator. Grateful thanks also to my soror mystica, my beloved Miss Natalie Collins who served as a constant inspiration during this pilgrimage.

Note: A number of interactive CDs on historic aspects of Bohemia have recently become available. Of particular interest are (1) Bird of Paradise, which features Michael Maier's Atlanta Fugens (2) Prague: The Royal Route and (3) Legends of Prague.

See: [www.sdmusic.cz/store/index.html](http://www.sdmusic.cz/store/index.html). Selected items will be reviewed in an upcoming issue of The Stone.

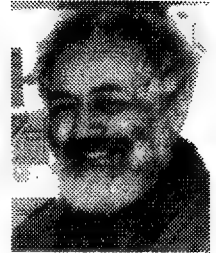
The book dealer, Todd Pratum presently offers, Rudolf II and Prague, edited by Eliska Fucikova (1997) co-published by Prague Castle Administration, Thames and Hudson and Skira, 392 p. This is a catalogue of the general Prague exhibition of which the Opus Magnum exhibit was a part. Todd Pratum will offer the Opus Magnum catalogue in the Fall of 1998. See: [knowledge@praturn.com](mailto:knowledge@praturn.com)



## BOOK REVIEW

by Joseph Caezza

OPUS MAGNUM: The Book of Sacred Geometry, Alchemy, Magic, Astrology, Kabbala and Secret Societies of Bohemia, edited by Vladislav Zadrobilek (see insert), Trigon (1997) bilingual (Czech-English) 328 p. (This book accompanied an exhibit by the same name held during Prague's 1997 celebration of the "Year of Rudolf II".)



Vladislav Zadrobilek

"A wise man says that a long time ago, after the creation of this world, the most beautiful angel longed to be more powerful than God. At that time the archangel Gabriel punched this rebellious angel of light in the head and knocked a shiny gem out of his crown. The stone of light flew and lit up the stars, which created the Milky Way. The one who had lost his right to his name because he was not carrying the light, now followed it. Down, close to the earth he crashed in his anger, and like that he created the Bohemian valley. A fragment of the stone of light was dropped in the hill where Vysehrad stands today. There, at the secret place, unknown brothers pray on a certain day of the year, and accept the hidden light."

D.Z. Bor

On the Threshold of Nobility

This quote heralds the opening text of Opus Magnum, a bold and brilliant exploration of Bohemian alchemy. The premiere chapter describes a geological cataclysm which occurred more than 100 million years ago when an enormous meteor formed "The Prague Impact Crater" 200 by 300 kilometers in size. Green vitreous meteoric fragments known as moldivite or semiprecious valtavine rich in iron hydroxides still abound in this region. The text goes on to detail how the layout of Old Town Prague follows the design of Jerusalem and how many of its churches were constructed at strategic locations in accordance with the laws of sacred geometry to affect a mystic enchantment. A penetrating analysis of cathedral architecture and the art of master stone masons crowns this opening chapter on the sacred space of Bohemia.

A probing inquiry into alchemy's Gnostic, Hermetic and Pre-socratic roots examines the philosophy behind the practice. One reads on the subject of Heraclitian Fire from which everything comes and returns to:



"This fire refines and reveals everything: its flaring up is the direction toward the unity of everything in One, while its going out means the differentiation of all the particulars of the world. The flaring up is every individuals struggle for the real present and a transformation opposite to dreamy or leisurely going along or flowing off."

Alchemy emerged from the tension between myth and reality, the senses and meaning, perception and cognition. This same tension separates matter from spirit. Fire serves to reintegrate this tension. For the ancients the problem of oneness intrinsically follows awareness. The profoundness of such discussions soars miles above the plethora of contemporary literature on this subject.

A section on doctrine presents alchemical fundamentals with an intriguing twist. Salt appears as the central mediator between mercury and sulfur in a rotating mandala scheme. This contrasts with the more familiar less dynamic linear hierarchy that situates mercury between sulfur and salt. The bullet point format of the text describing this model calls to mind an abbreviated version of Paracelsus' Alchemical Catechism.

An exhaustive historical survey presents details on the men and events that shaped mystic Bohemia. A growing tradition achieved its highest level during the reign of Rudolf II. He sponsored over 200 court alchemists and inspired competitiveness among nobles to promote the royal art. The contemporary hermeticist, Dr. Benedict Janes contributed a chapter outlining the more recent history of Martinism, Freemasonry and related secret societies. Dr. Janes, one of the founders of the organization, Universalia, presents compelling details on the presence of the perennial philosophy which has survived Nazi persecution, Communist repression and even the crowds of hedonistic tourists that today run rampant through the sacred streets of Prague.

The unique feature of Opus Magnum entails never before published illustrations from several classic Czech alchemical tomes. Foremost among these rank Symbola Chirogyphica which bears vague resemblance to The Hermaphroditic Marriage of the Sun and the Moon, Sabaoth, a highly original German manuscript and two idiosyncratic Czech versions of The Rosarium Philosophorum. Outstanding commentaries to John Dee's Hieroglyphic Monad, The Keys of Solomon grimoires and the VIth and VIIth Books of Moses add yet more value to this volume.

Chapters on Doctor Faust in Prague, Qabala, the Golem myth,

astrological aspects of Prague and the Fraternity of the Rosy Cross attend to the myriad peripheral aspects of alchemy. Valiant scholarship attempts to distill the reality behind these myths. For example inflated stories about the magician, Zito, who performed in the court of Charles IVth transplanted themselves upon Dr. Faust. The legend of the Golem monster created by the Polish Rabbi, Eliahu Baalshem of Chem migrated to the great Qabalist mystic, Rabbi Low, of Prague. The well-known myth about revelations from the illuminated tomb of Father Rosenkreutz, at the heart of Rosicrucian tradition, may be an incarnation of the older myth wherein Apollonius of Tyana discovers the Emerald Tablet in the tomb of Hermes. One recalls the belief that both the Emerald Tablet and the Holy Grail were carved out of the gem fallen from the crown of Lucifer. Yet another echo of this initiatory egregore comes from 17th century England where a peasant discovered a deep illuminated crypt inhabited by a sage. The location of this happening became known as "the grave of the Rosicrucian".

Are these myths related to contemporary folklore that describe how the pagan prophetess princess, Libuse, sleeps with her army of knights in catacombs beneath Vysehrad, Prague's hilltop fortress, quietly waiting for Bohemia's hour of need? This, too, appears as a modern metamorphosis of older Czech legends connected to St. Wenceslas, Mt. Blanik and the castle fortress Melnik. Like the green glassy meteorites strewn about the Bohemian landscape these myths resonate with the alchemical admonition from the acrostic, VITRIOL. *Visita Interiora Terrae Rectificando Invenies Occultum Lapidem* translates to: "Visit the interior of the earth by rectification you will find the hidden stone".

The editor stresses in the introduction the novel nature of the illustrations and the highly original text. These erudite articles as ingenious as they are only serve as footnotes to numerous never-before published pictures that bear the full force of the revelation. One can take any given page of this book, meditate for hours and be driven to rapture by the infectious intensity of its insights. During the summer of 1997 over 70,000 people visited the Opus Magnum exhibit at the House of the Stone Bell in Prague's Old Town Square. Such popularity testifies to the value of the material monumentalized in this book. Destined to become a collector's item only a few copies remain of the original 2000 printed. It takes its place next to Roob's recent Hermetic Museum, Fabricus's Alchemy: The Royal Art and Klossowski de Rola's Golden Game but offers the unique Bohemian vision.





## Mineral Work

By an anonymous author

In alchemical practices using minerals, extreme care is necessary in choosing the right solvent for the various parts of the work. This in itself is only necessary should you wish to avoid poisoning yourself and others.

An example of the above is found in Basil Valentine's book, The Triumphant Chariot of Antimony, in which he describes extracting an essence out of antimony using aqua forte (nitric acid). Similar products using hydrochloric acid would be much more dangerous since the antimony is more soluble in this solvent as opposed to nitric acid. Glacial acetic acid, in comparison, would probably be too weak of an acid to achieve the desired effects.

Another example can be seen in the extraction of an essence from iron. Nitric and hydrochloric acids (taken separately) are too aggressive and each dissolves too much of the parent substance (iron). Glacial acetic acid is very weak in comparison and can do the job but with difficulty. A hybrid process is necessary under these conditions that is similar to the method describe by Archibald Cochran in, Alchemy, Rediscovered and Restored, in which he converts a metal into a mineral salt, makes this salt insoluble, and then extracts the insoluble slag with an appropriate solvent (or alkahest).

With this understanding, ferric chloride can be heated to dryness. This will first drive off some of the waters of hydration. Soon after this, some hydrochloric acid will be liberated as an exchange reaction with some of the remaining waters of hydration. This work must be done in a well-ventilated area. Any metals in the vicinity will probably be partially oxidized due to the generated vapors of the hydrochloric acid. If all works well, and the source of ferric chloride has the "essence" desired, a white vapor (primarily water vapor mixed with hydrochloric acid) will be seen, then a yellow vapor, followed by a red vapor. The yellow and red vapors probably contain small quantities of ferric ions. However, a similar procession of vapor colors is seen when producing the glass of antimony using a source of stibnite that is "charged" with the "essence" of desire. It is not intended to be crude here by using the term "essence" whenever this term is presented. The reason for the term is because in modern day science this "essence" and its composition are unknown and there is no desire to lead a reader on with improper mysticism, etc.

However, to get back to the iron work, after the red vapors appear and diminish, there is generally a pause before airborne crystals are produced that look like small, thin plates of glass. These are very similar to the ones reported floating in the waters of the tartar work that was done with Manfred Junius at the turn of the decade with the first of the recent alchemy seminars. If heating is stopped at this time (and no doubt much sooner than this, possibly at the first sight of the red vapors) and the whole allowed to cool, a red, crystallized scab at the top of the once ferric chloride may be removed.

The bottom layer of the remains is primarily powdered ferric oxides. The red crystallized scab is then ground to a powder and placed into a closed flask with an inch or two excess volume of glacial acetic acid. A vinegar concentration of acetic acid (3-6%) will not be acceptable, nor will acetic anhydride. The red powder with the glacial acetic acid is then placed about six inches away from an UV sun lamp taking extreme care to avoid damage to eyes). The lamp should be able to heat the flask to approximately body temperatures or slightly more.

Within an hour, if all is proper, the glacial acetic acid will extract a "redness" from the ground slag. The scent of this extract (in addition to the smell of the acetic acid) has been reported as a sweet, off-caramel scent, similar to that of "maple nut candies." The glacial acetic acid can be decanted at this time and replaced with fresh aliquats of glacial acetic acid. The sun lamp process can be continued producing additional extractions of the red substance or "essence," and so forth until no more essence is extracted. In contrast, if the mixture is allowed to remain non-disturbed the first time the redness is produced for approximately 24 hours, the redness will disappear, and in its place will be a well-scribed white crystal in the shape of a star pattern. The red slag that remains will be somewhat flocculent and more of an orange appearance suggesting that it is now properly ferric oxide (rust).

This, of course, sounds to be congested with a lot of modern day crude and vulgar chemistry, the scourge of good alchemy and alchemists. We should rather bathe in the concepts of mysticism, metaphysics, magic, and the like, the real sciences, in which we have the accumulated knowledge of a dung hill cock where in which we can poison ourselves and account it as a great religious experience of the new age.

This leads us to more questions concerning antimony and its primary ore, stibnite. To make the Kermes (a mixed oxy-sulfide of antimony), the ore is generally first ground to a

powder, extracted with hot aliquots of sodium hydroxide, neutralized with acetic acid, washed, and dried. This is a time consuming process and is open to much potential contamination of a laboratory due to all the dusts and particulate generated. Also, the use of strong, hot acids and bases is potentially hazardous, along with the production and release of hydrogen sulfide (rotten egg scent) when the alkaline solution is neutralized with the acetic acid. Hydrogen sulfide is more toxic than hydrogen cyanide. In the end, will the Kermes have the essence of desire? Did the ore contain the essence to begin with? Is there a better way to get through the work with less potential contamination and waste? Numerous associates that have worked with antimony (or stibnite) have been able to procure the ore from various sources and locations such as Nova Scotia, Utah, Nevada, and Romania. Many times, after careful work, the resultant Kermes was found to be essentially useless.

According to the last years of the alchemical mineral lessons from "The Philosophers of Nature," concentrated ammonia can be used to extract the Kermes from stibnite. Once extracted, the excess ammonia can be removed using a rotovap or by simple evaporation, being careful to vent the excess ammoniacal vapors properly. Under these conditions, no neutralization is required, and no fumes of hydrogen sulfide should be produced – a significantly safer and possibly less costly process.

Three sources of stibnite were evaluated. The actual original locations of the stibnite mines are unknown. The sources of the samples were from associates in A) North Carolina, B) Colorado, and C) Illinois. An ammonia extraction was conducted on each of the samples. Sample A (120 g) produced a red extract (2 g). Samples B (120 g) and C (60 g) did not produce a red extract and suggested that ammonia was not effective. Sample C developed a milky, flaky liquid, but did not generate a yellow or red solution.

The same three initial samples were then dried of ammonia and subjected to aliquots of hot sodium hydroxide. Samples A and B produced yellowish liquid extracts. Sample C remained colorless. After neutralization with acetic acid, Samples A and B produced copious quantities of a red-brown residue (the Kermes). Sample C produced no such product. It was determined at this point that sample C contained little if any antimony and no further work was done with this sample.

The wet Kermes is difficult to work with. Like aluminum hydroxides, it is somewhat of an emulsion, is difficult to filter,

and is fairly "messy." Centrifugation was determined to be the best way to extract a majority of the excessive moisture. The two samples produced 255 g and 139 g of potential Kermes from the alkaline/acid (i.e., sodium hydroxide/acetic acid) extraction process, respectively. No additional work was attempted to remove the included white crystalline residues that formed on the cakes of the drying Kermes which, therefore, added to the final masses. The mystical new age alchemists would probably consider this white substance to be Manna from Heaven and would no doubt collect it for later sacramental consumption. A crude chemist, on the other hand, would attribute the substance to sodium acetate, a byproduct of the alkaline/acid extraction process. If the crude chemist was correct, this salt would not affect the remaining tests provided that all traces of water were minimized.

The dried ammoniacal extract from sample A, and the two potential Kermes from samples A and B were next each extracted with acetone of the crude and vulgar chemists. After three hours of extraction, the ammoniacal extract remained clear and colorless. The alkaline/acid extracted sample A Kermes had turned to a clear dark orange-red color, and the alkaline/acid extracted sample B Kermes had turned to a cloudy yellow-orange color, leaving traces of scaling typical of ferric oxide. After 24 hours of extraction, the ammoniacal extract had turned to a clear dark orange-red. The alkaline/acid extracted sample A Kermes had turned to a clear very dark, ox-blood red color or possibly like that of concentrated grape juice.

The extraction chamber fluid at this time had a green tint. The alkaline/acid extracted sample B Kermes had turned to a cloudy orange color, leaving even more traces of scaling typical of ferric oxide. After 48 hours of extraction, the ammoniacal extract had turned to a clear dark red. The alkaline/acid extracted sample A Kermes had remained a clear very dark red. The extraction chamber fluid at this time had become colorless. The alkaline/acid extracted sample B Kermes had remained a cloudy orange color, and the extraction chamber fluid had a yellow tint.

The results of the above study suggest that extraction of stibnite with ammonia may not be that practical. It is possible that the allowed extraction time was too short. An extraction process using ammonia as compared to sodium hydroxide/acetic acid would have had significant benefits. Whether or not the acetone extraction is effective in extracting the theorized "essence" is yet to be determined. Samples of the products are being prepared for GC/MS analyses, the results

of which will still not determine the validity of the "essence."

An additional extraction on the raw stibnite from sample A was conducted using acetone. After three hours a faint off-yellow color was observed. After 24 hours, the extraction solution had turned to a clear yellow color with yellow scaling (probably elemental sulfur) at the liquid level in the flask. After 48 hours of extraction, the extraction solution still had a clear yellow color, not significantly deeper than after 24 hours of extraction. The extraction was, therefore, terminated. This suggests that the acetone can extract stibnite directly. However, the process is most probably exceedingly long and not that efficient.

These physical methods are interesting. They add color and flavor to our work. Are there other methods from higher realms of existence that can be tapped into to add to our physical work, to make true medicaments of potentially less toxic nature? What of Paracelsus? Did he achieve what writers have stated? How could he have done all of these works without having a laboratory and equipment to prepare his products? Did he follow the ways attributed to a group known as the "Merlin" in which he was able to transfer the vibrational imprint or frequency of his collected substances (herbs, minerals, etc.) into a base liquid such as water, alcohol, vinegar, whatever, by his own will? Was he able to convert water into a wine without the addition of any physical substance? Is this the truer basis of homeopathy? Even the crude and vulgar chemists are known to perish themselves due to accidental and ignorant mistakes. What if there are better ways where little if any equipment is actually necessary? Is it possible to manifest? Focus through discipline is a necessity.



## TIPS & HINTS

*Tips & Hints are suggestions sent in by PON members and STONE readers. Some entries are offered anonymously.*

"The brevity of our texts may surprise you; but we act according to the Alchemical Tradition. The adage says "Read and re-read." Therefore, do not hesitate to read the texts again and again and become imbued with them..."

"Nevertheless, you should know that each of our texts contain one or two previously undisclosed or little known — if known at all — principles or rules which are worth the effort of thought and deep meditation."

Jean Dubuis, in Lesson 1 of the Spagyrics Course.

## ABOUT <sup>THE</sup>STONE

<sup>THE</sup>STONE provides a forum for articles (5000 word maximum), conference announcements, research summaries, and other items of interest to PON members and our subscribers. Authors should, if possible, submit manuscripts as an e-mail attachment to:

**talis@msn.com**

Use a plain text (ASCII format) or Word 6, -7 or mail them on disk along with unmarked, printed copies to:

**Rick Grimes - Editor**  
**<sup>THE</sup>STONE**

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**Wauwatosa, WI 53226 USA**

Phone: (414) 258-8359

Fax: (414) 479-9941

Publication decisions are normally made within 4 to 6 weeks. Selected articles from <sup>THE</sup>STONE will be republished on the PON Internet site at the discretion of the editors.

<sup>THE</sup>STONE is published every two months, and is normally mailed on the 2<sup>nd</sup> Monday of the odd-numbered months.

Subscriptions to <sup>THE</sup>STONE are \$30.00 US per year for non-members, and are free to active members. Membership dues are \$30.00 US per year. Subscriptions are for January through December - all back issues for the current year are sent to new subscribers. Additional costs for foreign members: Canada/Mexico \$6; Europe/South America/Africa, \$10.00; Asia/Pacific Rim, \$12.00. Make payment by credit card or by check drawn on a bank with a US branch.

For inquiries about subscriptions or membership, contact:

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## For Your Alchemical Library

Look for Lawrence Principe's The Aspiring Adept, Robert Boyle and His Alchemical Quest. Princeton University Press, 1998, cloth in jacket, 339 pp, sewn. Available from Todd Pratum (see RESOURCES) as #404. Price, \$45.00. According to Pratum, "... I am already convinced that it is one of the best hermetic histories of the last 10 years, and will prove to be as important as B.J. T. Dobbs' The Foundations of Newton's Alchemy." "Principe's work is entirely alchemical in focus, leaving most of the background material... to the many previously published books on Boyle. Highly recommended."

There is presently no further news on the long-awaited English translation of Fulcanelli's Les Demeures Philosophales by Archives Press. We will announce its publication as soon as possible.

I would suggest the Acetate Path Research Packet for those of you who have an interest in laboratory alchemy, and who are looking for some instruction in the mineral realm. (See ad on the back page). The tape is of good quality, and, along with the documents included in the packet represents what I believe to be the most complete presentation made on the subject that you can obtain.

Despite this endorsement, and my involvement in the production, I suggest that those who acquire it understand that the information presented should serve as a starting point for your personal investigations. It is unwise to take any of our productions as the 'final word'. In the spirit of research, I remind you of the words of Siddhartha Gautama, Buddha: "Do not believe because you saw the written word of an ancient sage; do not believe on the authority of masters or priests; but accept as truth and conform your life to what agrees with your experience and after a profound study satisfies your reason and leads to your good."

— Russ House



## RESOURCES:

*References for laboratory equipment, supplies, and materials to support the efforts of researchers. Please inform us of new suppliers, and let us know if supplier addresses and phone numbers change. We do not list suppliers of medicines for internal use, for practical reasons.*

### Alchemical Resources

#### **Al-Kemi - Alchemical & Spagyric Products**

3107 W. Colorado Ave. #277  
Colorado Springs, CO 80904  
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Glassware for alchemical work.

#### **American Science and Surplus**

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Richardson, TX 75080 USA  
*Photocopies of translations of alchemical texts.*

Newsletters**Abiegnus: A Journal of the Western Esoteric Traditions**

Fir Mountain Press, P.O. Box 95674, Seattle, WA 98145 USA.  
*A quarterly journal of Western inner traditions including articles, essays, and book reviews. Subscription prices are \$18 US per year within North America and \$25 US per year overseas; Single issues are \$4.50 US in North America, and \$6.25 elsewhere, postage included. Checks should be made payable to Fir Mountain Press.*

**Cauda Pavonis: Studies in Hermeticism**

Stanton J. Linden, Editor,  
Cauda Pavonis, Dept. of English,  
Washington State University,  
Pullman, Washington 99164-5020 USA.  
*Published twice each year, in the spring and fall. Now in its fifteenth year, it publishes scholarly material on all aspects of alchemy and Hermeticism and their influence on literature, philosophy, art, religion, and the history of science and medicine. Annual subscription cost is \$10.00 for individuals, \$12.00 for libraries and foreign subscribers. Checks should be made payable to Cauda Pavonis; foreign subscribers should pay by checks drawn on banks with American branches.*

**Ambix: The Journal of the Society for the History of Alchemy and Chemistry**

*Scholarly articles and reviews of books on all aspects of the history of alchemy and chemistry, published in March, July and November. The annual subscription to the Society costs £20.00 (\$32). This should be sent to Dr. N.G. Coley, 24 Kayemoor Road, Sulton, Surrey, SM2 5HT, UK. Members receive the current volume (3 parts) without further payment. For non-members, libraries and institutions, the annual subscription to Ambix is £38, and most back issues are available at £24. Orders for non-members should be sent to Black Bear Press Ltd., King's Hedges Road, Cambridge CB4 2PQ, UK.*

Internet**The Philosophers of Nature**

<http://www.mcs.net/~alchemy>  
*Sample courses, announcements, articles and the latest news. We maintain an **updated resource list** on our site.*

**The Alchemy Virtual Library**

<http://www.levity.com/alchemy/>  
*Over 28 megabytes of information on alchemy in all its facets organized by Adam McLean. There is also an online alchemy discussion group. Undoubtedly the finest resource for alchemy on the internet.*





## VIDEO TAPE ORDERING INFORMATION

Item No:	Lecturer:	Title and Topic:	Date/Place:	Price: (Incl. S/H)
<b>NEW ITEMS: "with the best sound quality to date"</b>				
VHS-R-10	John Reid III	<b>The Minor Opus: A Work on Plant Alchemy</b> John further expounds on his methods of making a plant stone which he first presented in his book of the same name.	July 1997 Colorado	\$40.00 1 tape
VHS-K-20	Curt Kobylarz-Schmidt	<b>From Sea Salt to Antimony: Alchemy in Daily Life</b> The latest addition to our compilations of Curt's workshops. As always, packed with information, and valuable keys.	July 1997 Colorado	\$40.00 1 tape
VHS-S-10	Mark Stavish, M.A.	<b>An Introduction to Qabala</b> The ideal tape for the beginning student of Qabala. Topics covered include: <i>The Structure of the Tree of Life, The Nature and Use of the Pentagram and Hexagram Rituals, How to Visualize Divine Names, and more!</i>	July 1997 Colorado	\$75.00 2 tape set
<b>POPULAR LECTURES FROM OUR ARCHIVES:</b>				
VHS-D-10	Jean Dubuis	<b>Portae Lucis : The Eternity Contact</b> A widely acclaimed seminar on new techniques for Eternity Contact using simplified methods. Highly recommended.	July 1997 Colorado	\$75.00 2 tape set
VHS-K-10	Curt Kobylarz-Schmidt	<b>Quantum Physics, Alchemy &amp; Chemistry</b> The first of his information-packed seminars for PON ... and... <b><i>The Stone of the Wise and Unwise...</i></b> <i>considered to give keys into metallic fermentation (sound quality is at a very low level)</i>	Sept 13, 1994 Illinois  May 30, 1996 Colorado	\$75.00 2 tape set
VHS-G-10	Jack Glass and Russ House	<b>Introduction to Spagyrics &amp; Alchemy</b> A hands-on two-tape set showing how to get started with plant alchemy, working toward a plant stone	Sept 12-14, 1994 Illinois	\$75.00 2 tape set
VHS-D-01	Jean Dubuis	<b>An Interview With the Founding President of LPN (France), Jean Dubuis by Steve Freier of Quantum Communications</b>	March 28, 1994 Winfield, IL	\$40.00 1 tape

**POSTAGE PRICES:** US postage included.

Foreign customers: Please add the following for postage: Canada/Mexico \$6; Europe/South America/Africa, \$10.00; Asia/Pacific Rim, \$12.00.

Please use the enclosed order form. All seminar handouts (if used by the lecturers) are included with the tapes. Allow 4-6 weeks for delivery. Offer may be withdrawn at any time. No returns without authorization. Tapes copyright PON, 1998. Copying prohibited by law.

### A Note About Our Seminars ... and a question for you

For many of our members, attending our annual seminar, or one of our weekend workshops, is a valuable source for inspiration and ideas which help them in their personal research and investigation. For the most part, our video tapes are edited from the recorded lectures and workshops at our seminars. The tapes allow those who attended the seminars to review favorite sessions, and are a valuable resource for those who were unable to attend.

The registration fees that we collect at our seminars are seldom adequate to offset the expenses. We have probably never 'made money' on a major seminar and yet we have had them for 7 years now. The Board tries to keep the fees as low as possible, knowing that travel expenses and accommodations make attendance difficult for many of our members.

The PON Board is considered producing a series of video tapes on practical subjects (safety, laboratory setup and technique, plant alchemy, mineral alchemy, qabalistic practice, and similar subjects). These would be offered at prices comparable to those above, but would be of a much higher level of production. Instead of attempting to tape with a large group of people, where video quality is sacrificed, we would work in a private laboratory, perhaps with a small group of attendees.

*What do you think of this idea?*

*Please let us know which topics you would like to see on tape.*



## *The Way of the Acetates: A Workshop on Mineral Alchemy*

by Jean Dubuis and Russell House  
in Winfield, Illinois on September 20-21, 1997

## *Acetate Path Research Packet Available Now*

*"A feeling precipitated among those present that this happening constituted the single most significant event in the history of The Philosophers of Nature."* -- from an article by Joseph Caezza

The small group who attended this workshop considered it the most valuable event of its kind they have attended. As The Philosophers of Nature is primarily a research association, we have decided to offer the seminar videos and written research materials to our members to stimulate their personal pursuit of laboratory Alchemy.

### **INSTRUCTORS:**

Jean Dubuis has been named one of the most influential alchemists of the 20<sup>th</sup> Century. In his native France, Jean founded Les Philosophes des la Nature which served as the model for the present day Philosophers of Nature. His courses in Alchemy, Qabala and Esoteric practice reflect the fruits of his life-long research, and that of others who collaborated with him through LPN France. In this seminar he revealed keys to understanding the Acetate Path based on his personal work, and his understanding of atomic theory and occult physics.

Russ House has been working in laboratory alchemy since 1982. For several years he concentrated his efforts on the way of the acetates. Russ was an instructor in Laboratory Alchemy for AMORC's Rose-Croix University International from 1990-1993. Since 1986 he has been a member of the Philosophers of Nature, and is currently serving as the President of the association. In 1997 Russ demonstrated an acetate distillation for the "Ancient Mysteries" television series.

**TOPICS:** This is a practical workshop, with a small group working intimately in a private laboratory. The subject is the preparation and dry distillation of the metallic acetates, one of the "Humid Ways" known to Edward Kelly, Ripley, Weidenfeld, Becker, Hollandus and numerous others. It is one of the ways of preparing *alkahests* which are active in the metallic kingdom. This is an interesting path which one cannot exhaust in a lifetime of study. Preparation and purification of the material, its distillation, separation and rectification will be shown in the lab. Different possibilities for apparatus are shown, ranging from the simple to more complex, so that costs can be adjusted to the researcher's budget. The relevant literature, as reflected in the collections by Russ House and the paper by Robert Bartlett, is discussed.



### **The Acetate Path Research Packet includes:**

- A 2-volume tape set on VHS of this historic workshop;
- A copy of the previously unpublished work of Robert Allen Bartlett: "The Thermal Decomposition of Metallic Acetates";
- A 3-volume set of reference materials collected by Russ House specifically for this workshop, which include extracts of the relevant alchemical literature on this path ranging from Ripley and Hollandus in centuries past, to modern alchemists including Jean Dubuis, Archibald Cockren and Frater Albertus.

**The price for this Acetate Path Research Packet is \$95.00.**

Price does not include shipping or Illinois sales tax. Offer expires October 31, 1998.

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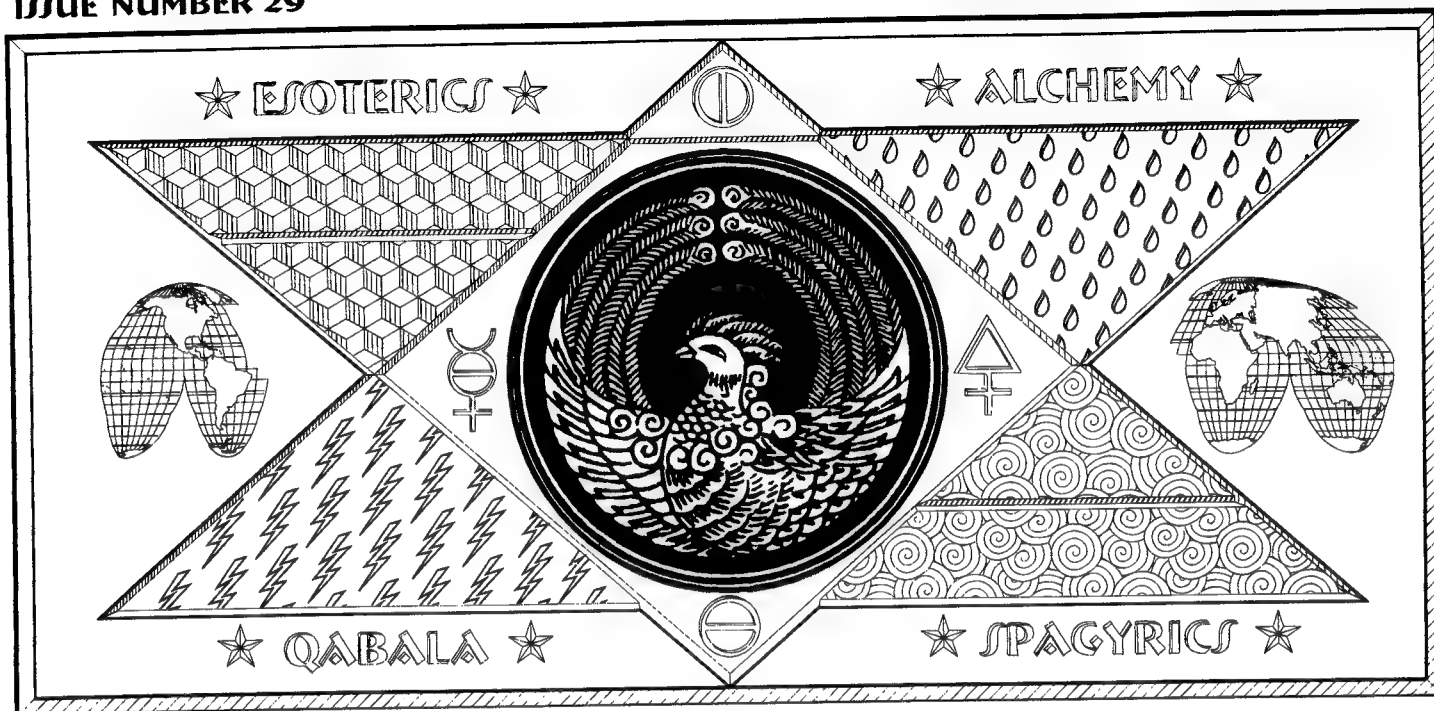
# THE STONE

THE JOURNAL OF THE PHILOSOPHERS OF NATURE

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ISSUE NUMBER 29

NOVEMBER – DECEMBER 1998



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**A MESSAGE FROM THE PRESIDENT**

by Russ House



Editor Rick Grimes has selected some fascinating articles for this issue of **THE STONE**.

Many English speakers were first introduced to the work of Portuguese alchemist Telémaco A. Pissarro through his postings on the Alchemy Forum, an email discussion group hosted by publisher Adam McLean. Telémaco's contribution on the "First Being" or Salt Volatilization" outlines an exciting experiment. I hope that readers will try this experiment if they are equipped to do so, and will let us know their results, so that they can be published in the May-June issue of The Stone. Please send lab reports to me at the PON office by March 20th.

It is exciting to offer the first of a series of articles on "Medicinal Alchemy" by members Paul and Micah. They explain many of the principles of a holistic system of healing that recognizes the role of the life force in harmonizing and enlivening the entire being. The PON has been cautious about emphasizing the healing aspects of Spagyrics. In part, it is because we are not primarily a school for the study of alternative medicine. Sadly, it is also because we have seen individuals make unfounded claims about various preparations, some potentially dangerous. Paul and Micah have gained valuable insights through their collaboration with many therapists and doctors, and we think that members will find their work of great interest. We appreciate their willingness to share this experience.

The next articles are from the archives, but just as lively as when they were written some years ago. Member P.K. has shared his laboratory notebook from a work on water, leading to an 'undertermined Archaeus'. This work appears in lessons 20 and 21 of the Spagyrics Course.

Anthony House shares his work on Sulphur based on lesson 3 from the Mineral Alchemy course. The quest to attain an 'alkahest' or solvent in the mineral kingdom is often puzzling and frustrating, since numerous technical problems arise. The

preparation of several alkahests are detailed in the PON lessons. Diligence, and the insight that comes to the persistent worker provide the most important keys. An anonymous member explains how he has built a furnace based on an 18th Century design under our Tips and Hints section.

Recently, I reorganized The Philosophers of Nature web site to make it easier for visitors to find what they are looking for. An accurate Table of Contents page is accessible from every page. There is a more consistent look, and new information. More articles from back issues of The Stone, and more sections of our courses are being published online. The "resources" section from the Stone has been expanded online, to include more Internet-based resources. Please visit, and let us know what we could do to make the website more valuable to you. Visit <http://www.mcs.net/~alchemy>.

Analysis shows that we average about 50 visits per day. Recent visitors are from France, Canada, Australia, Brazil, Belgium, New Zealand, Luxembourg, Mexico, Greece, Argentina, Switzerland, the Russian Federation, Italy, Portugal, and Germany. We are planning to expand the number of languages offered. At present, the web site of our Czech language affiliate can be reached from our site.

We are in need of some temporary volunteer help. We need to finish converting all of our lessons to an electronic format, so that we can make a new edition of the English-language courses. We also want to be able to re-edit the French-language lessons. The first place that we can use your help is in scanning the original lessons and then using OCR (optical character recognition) to convert the images to text. If you are able to help us, please contact me by email ([alchemy@mcs.com](mailto:alchemy@mcs.com)) or by mail (see address on next page). Please let me know if your OCR package will handle French-language text.

"The purpose of The Philosophers of Nature is to serve humanity, through the open dissemination of information that genuinely contributes to its evolution, with a particular focus on the Western esoteric tradition, Alchemy and Qabala." To that end, our next interest is in having the Fundamentals of Esoteric Knowledge course available in various languages. Today, portions of the course are available in English and Czech. Soon we would like to see German, French, Spanish, Portuguese and other editions.

With wishes for a joyous holiday season,

## A Message to the Members

From Sue House



There has been some confusion regarding where to send your letters and requests. Please make a note of this for your future correspondence:

All articles submitted for inclusion in **THE STONE** should be sent to:

Rick Grimes, Editor  
**THE STONE**  
1650 N. 121st Street  
Wauwatosa, WI 53226  
email: talis@msn.com

If you have questions about the Qabala course, the ORA Project, or his articles and video presentation, contact Mark Stavish at:

Mark Stavish  
P.O. Box 2920  
Wilkes-Barre, PA 18703-2920  
tel: 717-823-1039  
email: mrkstavish@aol.com

If you have questions about the Alchemy or Esoteric courses, contact Russ House by email at [alchemy@mcs.com](mailto:alchemy@mcs.com) or at the PON mailing address below.

If you have questions about your membership, want to order courses or videos, or have general questions about the association, contact Sue House at:

The Philosophers of Nature  
125 W. Front Street  
Wheaton, IL 60187 USA  
tel: 630-682-3938  
fax: 630-665-2364  
email: [pon@mcs.com](mailto:pon@mcs.com)

Emails and faxes are checked daily and usually answered at the same time. The phone messages are checked twice a week, messages are usually returned the same day that they are checked.

We have improved the packaging of course materials. There have been some problems with the condition of courses using the 3-day priority mail envelopes. We have now begun shipping all courses in protective boxes.

Please remember that on 12/31/98, all memberships are due for renewal for 1999. Some of you have already sent in your 1999 dues to be sure there is no lapse in your newsletter subscription. Dues will remain the same rate, \$30.00 for single membership, \$40.00 for joint membership (two members at the same residence). There is an additional cost for mailing outside of the USA, as indicated on the order forms. Members receive six issues of **THE STONE**, sent bi-monthly, and discounted rates on all seminars and workshops offered in that calendar year.

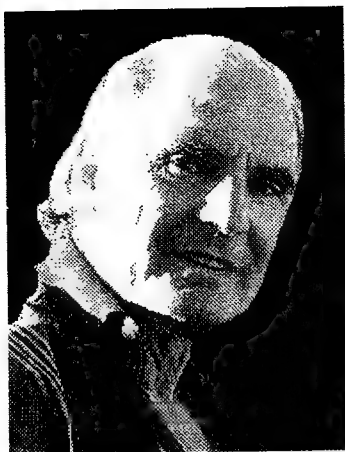
We are making plans for the our 8th Annual Seminar in 1999 and we intend to announce the dates in the January/February issue of **THE STONE**.

Since this is the last issue of **THE STONE** for the year 1998, I would like to take the time to first of all, to thank all of you who called, wrote, or faxed your support and well wishes throughout the year. Your well wishes are greatly appreciated.

I wish each of you a wonderful Holiday Season, and a very Blessed New Year.

Sue House  
Director, Member Services  
The Philosophers of Nature





## "First Being" (ENS) or Salt Volatilization"

by Telémaco A. Pissarro

*"If you are not capable to  
made the Alkahest, learn at  
least, the tartar salt volatiliza-  
tion..." Van Helmont.*

First Vegetable Being (ENS) and salt volatilization, is one of the great vegetable spagyric Arcane (operations) that only a few alchemists know.

Tartar salt in spagyrics is potassium carbonate because it can be prepared pure from wine tartar. We call tartar salt also the potassium carbonate prepared from plant salt that any spagyrists should know how to prepare.

Lemery in his "Cours de Chymie" Paris, MDCCLVI, pg.697, describes the "Esprit de Vin Tartarisé: distilling the wine spirit and tartar salt (potassium carbonate) several times. The wine spirit carries within its distillate a small amount of tartar salt. *But this is not a true volatilized salt.*

Normally the volatilized salt is made from essential oils but to get it there is a "key" that is necessary to know. Without this "key" only through an accident will you do it.

Plant salt volatilization occurs across the retort throat and neck.... "Never," will say the other men of science (chemists). In the meantime, for the pleasure of our eyes it forms like ice along the retort throat and neck to the receiver!!!!

As you know, there are four elements in Nature: Air, Fire, Earth and Water. Within these four elements, two have affinity and the other two are opposites. Also oil and water are opposite elements because if you pour water into hot oil it violently repels it.

Pay attention because this is the work's "key"!!!!

Collect at least 5 or 10 kg of Rosemary (*Rosmarinus Officinalis*) and dry it. Burn it and extract its salt.

Into a 500 ml retort pour 150 ml of the essential oil of Rosemary. Put the retort in a small butane gas stove or into a stainless steel porringer (pan) and sand bath. To the retort attach a receiver with an air hole in it.

With a small spoon and a funnel pour the salt, prepared as Art requires, into the retort by degrees - 30 gr at a time. There is a strong reaction when the salt falls down into the oil and its color changes from yellow to dark brown.

Now, distil *but take care not to boil* the oil. Distil gently and at the first distillation when you see the kaput mortem (the dregs), like dark honey or coffee, stop the fire.

Pour the distillate oil again into the retort and distil 3 to 6 more times - and the last time distil all the oil in the same manner, but more strongly. Now, you can see the volatilized salt in the top (heaven) of the retort, the throat, and the neck like ice as you saw in my home page pictures.

Pour a small amount of oil into the retort and distil again to dissolve the salt in the top and throat of the retort. Again, the kaput (in the bottom of the retort), is like dark honey. Now, clean the retort with turpentine, again pour in the oil with volatilized salt and add 150 ml of mercury (alcohol) made by distilling the plant and flowers to get canonical wine spirit at about 100 percent (200 proof).

Repeat again and again in the some manner. Take out the kaput each time you distil and finally pour a small amount of the mercury into the retort to completely dissolve the salt in the retort's throat. NOW, in the receiver you have the first Being (ENS) of *Rosmarinus Officinalis*. Mercury, Sulphur, and volatilized Salt together. It is a fine medicine as Van Helmont says.

If you understood the "key" you are successful certainly, if not, sorry, but it is a great Arcane occulted by the ancient alchemists and great modern spagyrist like Von Bernus.

Those that wish to see the volatilized salt pictures please let me know so I can send them attached to a personal email.

Pax et Bonum

Rubellus Petrinus

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Homepage: <http://www.terravista.pt/mussulo/2005/>



## Medicinal Alchemy

by Paul & Micah of Al-Kemi

In this and the following two articles we will be sharing our work with fellow P.O.N. members, in the hopes that the studies and practices we have followed will be of as much interest and benefit to others as they have been to us. It is not our intention to set down any type of rigid system or dogma, rather, we wish to present ideas and work which have added to our understanding of alchemy. We also hope to initiate productive discussion among our friends and peers so that a greater understanding of the Work may be available to all.

Many of you are probably familiar with eastern systems of healing, in which the esoteric levels of being play as important a role as the physical. Ayurveda, traditional Chinese medicine, and other similar systems place great emphasis on the mind, spirit, soul, and other intangible aspects of self as part of the course of therapy. In

the West, this approach seems to have been forgotten, and even in the increasingly popular forms of alternative medicine, the focus is mostly on the physical.

On the other side of this gap is alchemy, which, in its classical form, is rich with esoteric knowledge and work, but in modern times is not widely understood or used as a healing system. In some of the older texts healing work is discussed, but the emphasis was and still is on other reasons for doing the Work— as a spiritual discipline, a radical form of chemistry, for metallic transmutation, and the like.

In our studies of ancient alchemists and healers and in our own laboratory work, we have discovered a system which bridges this gap, bringing alchemy's awareness of the higher planes of being to natural healing, and bringing the practical, vital, and physical applications of medicine to the alchemical work. It is this synthesis of the physical and spiritual that we will be presenting in this series of articles.

We should note here that, while mineral work is very important in alchemy and healing, most of our medicinal studies

and processes have been with plants, as they are easier to use and more versatile for use in healing. While very powerful, mineral and metallic extracts have a greater potential for toxicity and can often be overwhelming to those using them, and we feel their best application is as part of spiritual practice, leaving healing work to plant preparations. We should also note that we are not doctors or clinicians, and our ideas are not intended to replace the advice of such professionals.

*"That which is below is like that which is above, and that which is above is like that which is below"*

Hermes Trismegistus' famous words from the Emerald Tablet are well-known to all, and serve as a guide in all types of spiritual work. To us, these

words speak of the microcosm of Earth's inhabitants as reflections of the macrocosm of the greater universe.

Like the heavens above, all beings on Earth are made up of constellations of cycling energies, including humans and the plants we use as medicines. Each

plant has a different growth pattern, chemical makeup, taste, smell, and use, and these different qualities can be classified and understood using the planetary system of the ancients, as seen in astrology or Qabala.

Each of the seven classical planets of the ancients can be seen as an archetype, with rulership over organs, body parts, energy centers, illnesses, individual plants, and healing effects. This rulership is called *sympathy* and is a two way interaction in which a planet above exudes certain qualities of energy more than others, and a plant below makes manifest more of one planet's energies than another. These planetary energies as they relate to medical effects are called *intelligence*, or the ability of a plant to act on one organ, system, or illness, but not on others.

After the intelligence and use of a plant is examined, the work of alchemy and spagyrics is to draw out, purify, and magnify those qualities. A raw, unprocessed plant is pure and holistic in Nature's intended way, but its usefulness for healing is limited. Chemical isolates of plant constituents, on the other hand, are stronger and more physically powerful than the raw

*Like the heavens above, all beings on Earth are made up of constellations of cycling energies, including humans and the plants we use as medicines. Each plant has a different growth pattern, chemical makeup, taste, smell, and use, and these different qualities can be classified and understood using the planetary system of the ancients, as seen in astrology or Qabala.*

plant, but lack the balance and synergy that the original plant created between all of its components. Often, a chemical in the leaf may balance a detrimental chemical in the flower, or a constituent of the seed will potentiate one in the root. Additionally, different types of processing will extract different chemicals from the same plant, and so nothing should be considered spent and discarded.

In alchemical and spagyric work, all of the plant's components are separated from each other, purified chemically and elevated energetically, and then recombined in the original proportion. In fact, the word *spagyric* comes from two root words meaning *separate* and *recombine*, or the more classic *solve et coagula*. The results of this process are preparations with the holistic balance of the original plant, as well as the original intelligence and life force of the plant, but with greater focus, intensity, and healing potential.

This attention to energetic qualities is also seen in the healing system of homeopathy, which has many connections with and similarities to alchemy. Hahnemann, the founder of the homeopathic system,

studied the work of Paracelsus, an alchemist and doctor, and based much of homeopathy on aspects of Paracelsus' work. However, there are as many differences between homeopathy and alchemy as there are similarities, and the distinctions between these systems are crucial to an understanding of either.

In homeopathy, medicines are prepared by taking a substance, mineral, vegetable, or animal, and diluting either the raw substance or an extract of it in various menstrua. These menstrua can include alcohol, water, sugar, and others, and there is a strict set of rules to the pattern in which the dilutions are performed. The raw substance or extract is diluted in a certain proportion of the menstruum, which proportion determines the concentration and application of the eventual homeopathic. After each dilution, the mixture is succussed, a process of physically shaking or jarring the mixture in order to both combine the ingredients and potentize them vibrationally. Successive cycles of dilution and succussion are performed, until very little or none of the original substance remains chemically in the preparation.

The idea behind this seeming negation of the original substance is that, by removing the physical aspects of the raw material, one is left with the purely etheric qualities of the original substance, charged into the menstruum. These purely etheric qualities are considered to be the true healing aspects of the substance, and the greater the dilution the more focused they are considered to be.

As evidenced by many years of popular use, homeopathy is a very effective method of healing, and it is not our wish to dispute its usefulness. We do wish to contrast the results of homeopathic manufacturing with alchemical and spagyric processing, as both are often grouped together under the general term of vibrational or energetic medicines.

While homeopathy achieves energetically charged medicines by stripping away all other levels of being, spagyrics achieves

energetic medicines through purification, spiritualization, and concentration. Homeopathic medicines work very well to negate an illness by introducing a vibration opposite to that of the ill-

***By working with the original components of the plant which it created as it lived, and taking great care to work gently and naturally to preserve all original proportions and life force, spagyrics achieves medicines which continue to grow and have the life force and intelligence of the original plant, focused and magnified.***

ness, in much the same way as the sound wave of a white noise will negate the sound wave of another sound. However, the energetic charge of a homeopathic medicine is a frozen vibration, charged but unchanging and without growth or intelligence, unless reactivated through additional potentizing.

By working with the original components of the plant which it created as it lived, and taking great care to work gently and naturally to preserve all original proportions and life force, spagyrics achieves medicines which continue to grow and have the life force and intelligence of the original plant, focused and magnified. If we use our wave analogy again, rather than negating the wave of the illness, spagyric medicines work to elevate the user above the level of the illness.

Spagyrics, then, are physical extracts like common herbal tinctures, but with greater life force, and are energetic medicines like homeopathics, but with healing chemicals intact and with life force and intelligence. As stated before, intelligence is a plant's ability to act on one organ or illness but not

others. In spagyrically prepared medicines, this intelligence is magnified, and in studying medical case histories shared with us we have learned that spagyrics act more quickly and efficiently than other remedies, and without many of the side effects that even natural medicines can have. This ability of the medicines to travel quickly to the distressed organ or system, and the tendency that spagyrics have, as has been reported in these cases, to become stronger with aging time on the shelf is clear evidence to us that the life force of the plant has been both preserved and exalted.

In addition to using spagyrics to draw out and magnify a plant's general healing ability, spagyric processing can be used to determine the healing energies to a specific level of being or cause of illness. Each of the main aspects of a plant—the cellular structure and hard tissues, the alcohol and fermentation products, and the essential oils and resins, represents a different level of manifestation within the plant. These three levels correspond to the common alchemical division of Salt, Mercury, and Sulfur, respectively. Since “that which is above is as that which is below”, humans, too, are made up of the same three-fold division, consisting of the body, spirit, and soul.

By concentrating on or emphasizing one of these three components in a plant preparation, the spagyrist can obtain different medicines, targeted to the corresponding level of being of the user. A simple extract in which the body of the plant is only minimally purified would be used for the Salt, or physical level of health and disease. Concentrating on the extraction and purification of the alcohol components results in a medicine for the Mercury, or spirit and mental/emotional level. Finally, the most refined preparation in which the essential oils are the focus would be appropriate for healing the Sulfur, or soul level of being. In addition to the different physical emphasis, the spiritual or etheric focus of spagyric work on each level of preparation will also direct its action.

In the next two articles, we will examine these concepts in greater detail. We will explain the rulerships and healing uses of each of the seven planetary energies, and how these energies interact within the body. The imbalances of these energies which result in disease and the restoration of balance through spagyric preparations will be discussed, as will the three levels of being as they relate to illness and healing. A system for examining and treating each of the three levels through the creation of a personal constitution will be explained, and we will also discuss the role that higher-level spagyrics can play in spiritual development.

We are looking forward to sharing this work with P.O.N. members, and hope to hear your thoughts and ideas as well. Anyone wishing to contact us may do so at:

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*Paul and Micah are the owners of Al-Kemi, a company which manufactures spagyric and alchemical products and teaches their use in healing. They have been studying all aspects of alchemical work for fifteen years collectively, and working together for the past eight years.*



**The Board of Directors of  
The Philosophers of Nature  
Wishes You a  
Joyful Holiday Season and  
Prosperous New Year**

## The Archaeus of Water

by P.K.

Laboratory Activity Sheet From 5/23/93 to 9/27/93  
Re: Separation Of Water

In the summer of 1991, during a rainstorm, I collected 5 gallons of rainwater. Since I live in the South, in a woody area where houses are built without gutters, I collected the rainwater from the roof. After filtering, I put the rainwater in a 5 gallon plastic bottle (the type you find on office water fountains) and covered the mouth with cheese cloth. Since it has to be kept away from sun/moon light I put it in the hall closet. On 4/13/92 I added a teaspoon of brewer's yeast. When I examined the rain water in May 1993, a woolly greyish-brown mass was laying on the bottom of the bottle (the Gur). Also, some hairy-looking mold was hanging down from the surface of the water.

I took a four-liter glass jar, put a big funnel on top with a dot of cotton at the beginning of the spout, an A-grade filter paper, and two coffee filters, and filtered over four liters of rainwater from the plastic bottle. I put some of the water in an evaporation dish to see if the water was clean. After evaporation, I believed there was some residue. It was hard to see, so in order to make sure, I decided on another light filtration. This time I filtered the water into a 5000 ml distillation flask. You might think this is a lot of filtration, but since I was going to invest a lot of work and time in this project, I just wanted to be absolutely sure that I started out with a clean product. The water measured 4.2 pH.

I poured the remaining rainwater into a big plastic bowl. I did this rather forcefully to make sure all the Gur came out with the water. Of course, this completely disintegrated the Gur and it was floating all over the place. I let it stand overnight and the Gur collected on the bottom. With a soup ladle I removed the water, careful not to disturb the Gur at the bottom. When I came close to the bottom I poured everything into an evaporation dish and let it evaporate under a heat lamp (be patient, don't burn the Gur). After evaporation I put the Gur in a wide-mouthed Mason jar. The remaining rainwater was stored in a container for later distillation, and to be used as a menstruum for other purposes.

I set up a distillation train with the 5000 ml flask containing

the 4 liters of rainwater, in a heating mantle with temperature control. A 2000 ml flask was used as a receiver. All connectors were glass. A Liebig condenser and thermometer were used.

Fourfold Separation: Earth, Water, Air and Fire

Distillation started on 5/26/93 at 09:45. The water refused to come over unless the temperature went over 100°C. After fiddling around for quite some time, things finally settled down using the following settings: Temperature Control (TC) 14, Temperature 95-97°C., Vacuum 15 inches.

I had made a one-liter mark on the outside of the receiver flask and when this was reached I switched receiver flasks. I stored the first liter in a glass jar marked FIRE. The fire water measured 6.1 pH. The second liter coming over, AIR, measured 6.5 pH. The third liter, WATER, measured pH 6.0.

For the earth distillation I lowered the TC to 12 and increased the vacuum to 25 cm. This gave me a constant temperature of 93°C. After completion, the EARTH water measured 6.2 pH. This distillation was continuous and took a total of 52 hours. The rate of speed was very consistent at 6 drippings (more than one drop) every 2 minutes. After completion of the earth distillation, I put the residue in the distillation flask in an evaporating dish for evaporation under a heat lamp. I got some slightly sticky brownish stuff, which I scraped from the bottom and put in the container with the Gur.

Separation of the Four Elements into the 3 Principles:

5/30/93: Set up a distillation train with a 2000 ml distillation flask in a heating mantle, and a 1000 ml receiving flask. Marked the flask at 330 ml. Filled the distillation flask with the one liter of FIRE water. Started distillation with the TC at 12. Water was boiling too much. So, finally used the following settings: TC at 9, Temperature at steady 93°C., Vacuum at 12 inches. After I got the sulphur of fire [first 330 ml], I lowered the TC to 8 and slightly increased the vacuum setting. Finished mercury and salt of fire [the second, and final 330 ml fractions]. Total distillation time was 17.25 hours. There were no interruptions between the 3 distillations. All I did was switching receiver flasks when a distillation was finished. For the sulphur of fire I measured pH 6.3; for the mercury of fire, pH 6.1; the salt of fire, pH 6.6.

5/30/93: Started readying the distillation train to get the 3 principals: Sulphur, Mercury and Salt from the AIR. Will use

the same settings for these three distillations.

6/2/93: Started distillation. When 330 ml of distillate was reached, switched receiver flasks and continued distillation. The sulphur of air measured pH 6.4; mercury of air, pH 6.6; salt of air pH 5.2. Total time of distillation for air principals 12.5 hours. Distillation was continuous.

6/2/93: Set up distillation train for distillation of the principals of water. TC 10, Temperature 85°C., Vacuum 15 inches. Rate of speed, 4 drippings every two minutes. There was no reason that it should be this slow, so increased TC to 11. Temperature remained at a constant 85°C. Sulphur of water measured pH 6.7; mercury of water, pH 6.4; salt of water, pH 5.9. Total distillation time of the principals of water, which was continuous, 16 hours.

6/8/93: Started the distillation of the 3 principals of earth. Total distillation time, 14.5 hours. Sulphur of earth, pH 6.3; mercury, pH 6.1; salt, pH 5.9. I now have 12 bottles of 330 ml each, containing the principles of fire, air, water and earth.

Air and Fire -- 6/16/93: Started the process of getting the Undetermined Universal Archaeus. Took 100 ml of each of the following containers: Sulphur, Mercury and Salt of Air. I put the 300 ml in a 1000 ml flask with a long neck, and a student condenser on top. I did the same with the Sulphur, Mercury and Salt of Fire, and mixed them in a 1000 ml flask for circulation. I experimented with different heat sources, but finally wound up with two electric hot plates with thermostats and the flask suspended above them using a ring stand and clamps. Started circulation at 12:30 hours. Intend to circulate for one month.

7/17/93: End of both circulations - Fire and Air. Put both elements in glass containers, marked, respectively. Archaeus Fire and Archaeus Air. Each container is about 300 ml. The Fire measured pH 8. The Air, pH 7.3.

Water and Earth -- Took 100ml from each of the containers with the Mercury, Sulphur and Salt of Earth. Mixed together and put in 1000 ml flask for circulation. Did the same with the Mercury, Sulphur and Salt of Water. Turned on heat and started circulation at 17:00 hours.

8/17/93: End of circulation. Put the products in glass jars marked respectively, Archaeus Earth and Archaeus Water. The pH's were respectively [not in notes - Ed.]

I now have four bottles of 300 ml each, containing the circulated principals of the four elements. Poured off 1000 ml from each of the above bottles and mixed them together in a one-liter flask. The pH of this mixture was 7.3. Started circulation.

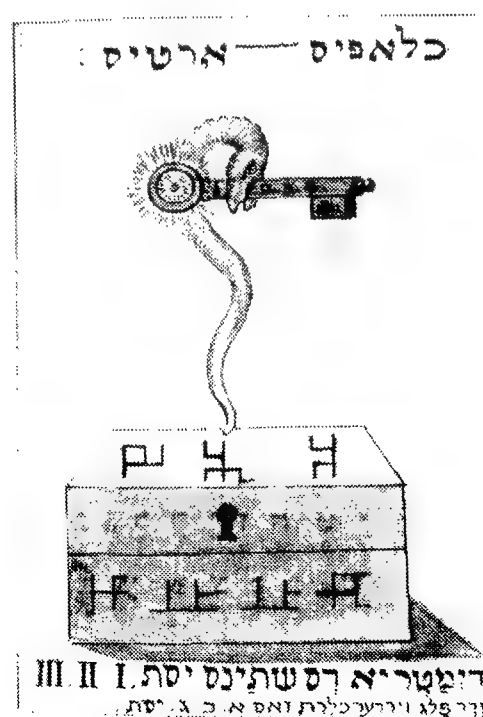
Earth, Water, Air and Fire -- 9/27/93: End circulation. Duration of one philosophical month. pH 7.65. This is the Undetermined Universal Archaeus.

Vegetable Archaeus: Mixed 10 ml of earth, 60 ml water, 5 ml fire and 60 ml of air. Put in flask with condenser for circulation. pH of mixture is 7.0. Started circulation on 9/6/93 at 14:00 hours.

Material for research: The Gur I obtained is too little for experiments. Is there any way to make Gur in a less time consuming and laborious way? I have heard rumors that it can be done with potassium nitrate. Comments are invited.

Questions: Has anybody experimented with undetermined Archaeus? Besides taking it "as is" for medicinal purposes, for what other applications can I use the Archaeus?

References: Laboratory diary, pages 85-92.



## Alkahest of Sulfur Experiment

by Anthony House

Chart of Extractive Power of Menstrua, from Spagyrics Lesson 41.

Solvent	Origin	Metal							
		Sb	Pb	Sn	Fe	Cu	Hg	Ag	Au
<b>Vegetable Mercuries:</b>									
Alcohol	Vegetal	+	+	+	+	+	no	no	no
Philosophical Alcohol	Vegetal	+	+	+	+	+	no	no	no
Ether	Vegetal	+	+	+	+	+	+	no	no
Distilled Vinegar	Vegetal	✱	✱	✱	✱	✱	✱	no	no
Acetone	Vegetal	+	+	+				no	no
Acetone of the Sages	Veg/Min.	+	+	+				no	no
<b>Alkahests:</b>									
Acetone of the Ancients	Mineral	+						no	no
Tartar Alkahest	Vegetal	no	no	no	✧	✧	✧	✧	✧
Nitre Alkahest	Mineral	✧	✧	no	✧	✧	✧	✧	no
Sulphur Alkahest	Mineral	✧	✧		✧	✧	✧	✧	no
Alkahest of Common Salt	Mineral	no	no	✧	✧	no	No	no	no
Vinegar of Antimony	Mineral	✧	✧	✧	✧	✧	✧	✧	✧
<b>Philosophic Mercuries:</b>									
Glass of Antimony	Metallic	✱	✱	✱	✱	✱	✱	✱	no
Lead	Metallic	✱	✱	no	✱	no	no	no	✱
Tin	Metallic	✱	✱	✱	✱	✱	✱	✱	✱
Iron	Metallic				✱				
Copper	Metallic					✱			
Mercury	Metallic	✱	✱	✱	no	✱	✱	✱	✱
Silver	Metallic							✱	✱
Gold	Metallic							✱	✱
<b>Legend:</b>									
+ = dissolves metallic sulphurs, and vitriols;      ✱ = dissolves metallic sulphurs, mercuries and vitriols									
✧ = dissolves metallic sulphurs, and mercuries;   ✱ = dissolves metallic sulphurs, mercuries and salts									
No = does not extract or dissolve;                      (blank) = experiment not conducted									
Sb = antimony; Pb = lead; Sn = tin; Fe = iron; Cu = copper; Hg = mercury; Ag = silver; Au = gold									

You can see on this chart that distilled vinegar of red wine: alkahest of tartar; alkahest of niter; alkahest of sulfur; alkahest vinegar of antimony; philosophical mercury from glass of antimony; philosophical mercury of tin; and philosophical mercury of mercury, are virtually universal in scope in the vegetable, mineral, and metallic kingdoms. Each has its advantages and limitations. The exceptional liquor for universal coverage (extraction of metallic oils) is the philosophical mercury of tin.

### Purpose

I want these metallic oils for further research in medicinal and initiatory aims. Tiny samples of the raw ores may be extracted in test tubes for far reaching study. Initially, in 1991 I

wanted to make the alkahest of native mineral sulfur, since it is supposed to extract the oils of the seven planetary metals, except gold; but including antimony.

I used alcohol at 96% and sealed some ground crystals of native sulfur [the crystals of sulfur should be separated from the limestone completely] in a honey jar. I left them to 'work' in a warm area of my kitchen cabinet. This was started on 3-11-91.

I periodically checked for the formation of 'sulfur of sulfur' crystals on the surface of the philosophical alcohol, but only found a tiny amount formed there, even after nearly three years' time. So I opened the jar and transferred the contents into a roomy one-liter retort. I loosely fitted a one-liter receiv-



ing flask (round boiling flask) in a water bath to the neck of the retort. The neck did not have a ground glass joint, and I did not want any over-pressure to cause an explosion (the alkahest has a hell of a kick when it manifests!).

Mineral lesson 3 tells us to do this work in a closed system, but since this was my first attempt I thought it prudent to first distill the alcohol off at a very low temperature (just enough for vapors to rise), and disregarded the atmospheric contamination of water in the alcohol. It was also felt that the experiment would yield a way of obtaining more nascent crystals of native mineral sulfur.

I found that crystals formed more rapidly than in the closed jar I had used previously, (the lesson states that it can take as long as two years for crystals to form). Crystals also formed on the glass of the retort as well, since saturation was happening.

After two complete lunar cycles starting at the new moon, the 10th of February 1994, I noticed that the alcohol had indeed absorbed some water. The water contained crystals that floated on the surface, and oil was also floating around in it.

In order to retrieve the oil/ alcohol, and water mix, I re-imbibed the distilled alcohol on the crystals and again distilled until most of the alcohol had gone over and the water and oil was apparent, one last time.

Using a pipette, I drew the water and oil out of the retort, through the opening in the top of the retort, and put the mixture in a bottle that had a ground glass stopper for storage.

Now I had some red drops (globules) of sulfur oil. (Some floats on the surface and most sinks to the bottom). Note that in general, oils will float in water and oil sinks in alcohol. If oils sink in water, it means that they are heavy with salts.

### Query

Is this the formation of sulfuric acid mentioned in the lessons? Or, is it oil of native sulfur? The appearance of the oil is very organic, belying the fact that it came out of a mineral.

It is asserted that this alkahest, even in tiny amounts, can ex-



tract native sulfur swiftly. Further tests will have to be conducted. I ostensibly obtained a small amount of alkahest, I believe, that was present in the alcohol, although this part of the procedure does not give the completed alkahest.

I venture that some alkahest was obtained, because a few ccs of the alcohol was poured into a flask that was previously frosted by crystals that couldn't be removed by any reagent I tried on it. Yet, about 2 ccs of the mentioned alcohol immediately and completely removed the crystalline frost from the glass. The crystals didn't dissolve but were removed whole.

### Concentrating The Tincture

I was unhappy with the small amount of sulfur of sulfur crystals formed, so I placed whole native sulfur crystals with 40 ml of fresh 96% alcohol and 10 ml of the former alcohol in a one-liter boiling flask.

I set a Liebig condenser above the flask as a refluxing apparatus. No water was circulated to cool the condenser though. I used a stopper on the condenser to close it off (to keep the atmospheric moisture out). More than once the stopper went flying, and left a dent in the ceiling above the refluxer where the stopper had hit!

When it popped out of the end of the condenser a thick smoke would form in the boiling flask as air rushed in. This is a sign that alkahest is evident. I kept the temperature very low to keep the pressure from building up, but the alkahest was undoubtedly forming in small volume.

At this stage in the study, I found that little outside heat was needed to be applied to the flask. Perhaps, because the alcohol is so pure and the alkahest is so very volatile, a concentration of the tincture can be had without even distillation heat.

### Conclusion

This concentration method proved to be an excellent way to condense the sulfur of sulfur crystals by adding enough sulfur (native sulfur crystals crushed or uncrossed) into the alcohol to form a dense tincture. The more alcohol that is added results in dissolving the crystals that have already formed. I also tried evaporating some tincture in an open dish, but all of the tincture was vaporized, leaving no crystals.

I'll be starting some experiments with the apparatus shown in Mineral lesson 3, with the tiny crystals, and any additional crystals, soon, making sure to set up a shield in front of the closed device for protection!

### Sources

Spagyric Course, Lesson 41: Mineral Course, Lesson 3.

## TIPS AND HINTS

## Imitation of an 18th Century Furnace

by a member

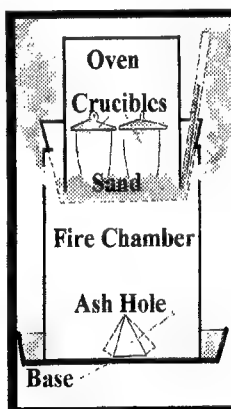
In the modern reprint of 18th Century Chemistry as it Relates to Alchemy - Encyclopedia Britannica (1771), there are three furnaces illustrated. A cupelling furnace (page 66), and reverberating and melting furnaces on page 81. Starting on page 70, there is an excellent discourse on the theory of constructing furnaces used in chemistry. It is 'must' reading for research in building, experimenting and controlling heat over a wide range of temperatures.

The requirements for this design were:

1. Minimum of adjusting or tending;
2. Materials and items must be already at hand or available at minimum cost;
3. Safety.

You need:

1. A base, able to contain and sustain a hot fire - a backyard barbecue is OK;
2. A large, round can or pail (150 mm diameter, minimum). The thermometer shown in the drawing is optional. Large coffee cans with both top and bottom either removed or altered - at the bottom cut out the ash-hole (air inlet);
3. A pan with a sand layer into which a number of small crucibles, or one large crucible are set: Punch a hole or holes in top of the fire can and place crucibles loosely into and above the fire. An opening or a number of small holes near the top (smoke outlet) will keep a continuous flow of air going.
4. A smaller can, 100 mm or less in diameter. No holes, with the bottom on top [i.e., inverted], enclosing the crucibles with covers, forming an oven.
5. A fire. The choices are many. So far, have used only charcoal; however, with time and necessity intend to try a candle with a small retort, a kerosene lamp, etc.



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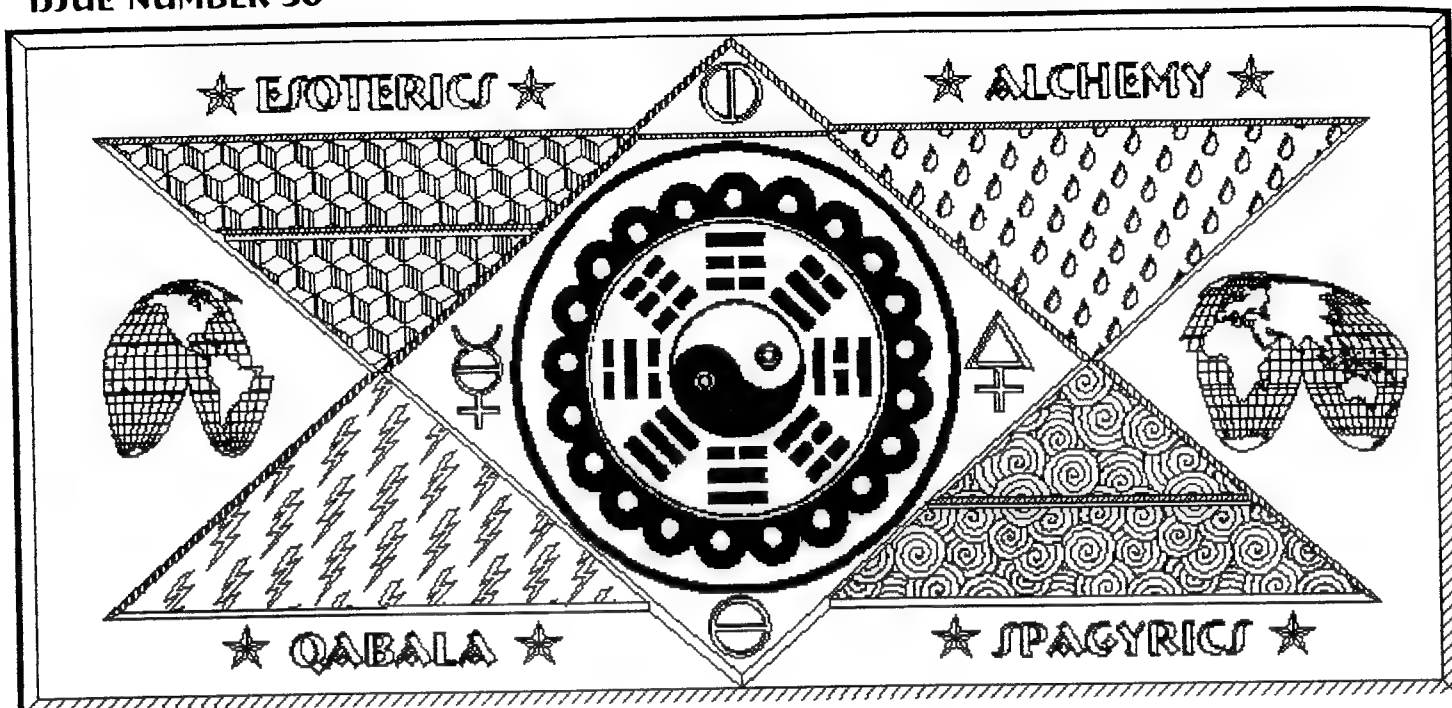
# THE STONE

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## MESSAGE FROM THE PRESIDENT

by Russ House



I would like to welcome our new members for 1999, and to our 'old friends' who have renewed their membership in the Philosophers of Nature. It is my sincere wish that each of you will find the lamp of interior illumination so that you might read the "Book of Nature" directly, and burn your books — including ours.

The work of our association has been furthered by Curt Kobylarz-Schmidt. I would like to thank Curt for his service as Director of Research for the LABORA project. Since taking on this role in November 1996, Curt has lead practical workshops at a number of our annual seminars, and written articles for The Stone.

It is a pleasure to announce that Ray Cullen has accepted the position as the Director of Research for the LABORA project. Responsibilities of Directors of Research include the following:

- To propose projects to the Board;
- To coordinate all aspects of approved projects, including: use of association resources and funds set aside for the project, definition of protocols, publication of research summaries, networking with researchers.

When Ray accepted the position, he responded that, "I would hope that we can develop a sound professional approach to group projects within the PON organization and that some of this approach can be applied to individual projects and goals. My main project method will be to develop a sound theoretical foundation prior to beginning any work and then to obtain an optimum balance of physical, mental and spiritual experimental evidence. Initial projects would be performed using a minimum amount of individual equipment. However, some specialized (expensive) equipment may be used. For instance, I am restoring an old research grade UV-VIS spectrophotometer".

The PON currently has two research projects: ORA and LABORA. Research findings may be used to modify, supplement or replace portions of existing courses. The

research directors help determine the content of seminars.

The mission of the Occult Research and Applications Project (ORA) is to reexamine traditional esoteric theory and practice in light of the modern age. Through research and practical experimentation, new applications, and a better understanding of qabala and general esotericism is sought, so that contemporary students can discover the often 'unspoken' and 'unwritten' aspects of ancient wisdom. The Laboratory Alchemy Project (LABORA) will examine practical alchemy and spagyrics in a similar fashion.

I would like to offer apologies to our members who have sent us questions, only to have a long wait for an answer, if it came at all. We have been unable to keep up with correspondence about technical matters, and explanations of points in the courses. Our research directors have agreed to take on this task, so that we can better serve our members. Effective immediately, please send all questions about the course work to our directors. They will answer them directly, or find a resource to provide an answer. Please enclose a self-addressed, stamped envelope if possible for questions sent by post. Email is the preferred means of communication for our directors.

For questions concerning The ORA Project, The Fundamentals of Esotericism, Qabala, and related topics, please contact Mark Stavish. Email: [mrkstavish@aol.com](mailto:mrkstavish@aol.com). Postal: P.O. Box 2920, Wilkes-Barre, PA 18703-2920.

For questions concerning The LABORA Project, Spagyrics, Mineral (Alchemy) and related topics, please contact Ray Cullen. Email: [rcullen@GroupZ.net](mailto:rcullen@GroupZ.net), or send mail to his attention at the PON address.

Ora et Labora,

*We hope that you will plan to attend the 8th Annual Seminar of the Philosophers of Nature, August 13-16 near Chicago. More seminar details appear on page 23.*

## An Interview with Adam McLean

*Adam McLean mailed the first issue of a quarterly journal in the Fall of 1978. Two decades after its birth The Hermetic Journal can be recognized as a landmark among alchemical endeavors. It served as an important vehicle for alchemical studies for 15 years. Soon after the launch of his journal, Adam created The Magnum Opus series, which gave students and collectors access to handcrafted, hand-colored alchemical books. Today, the idea seems unthinkable, but the books exist nonetheless. In 1995, Adam created the internet-based Alchemy Virtual Library. The email forum has, at times, teetered on the brink of chaos. Still, it provides an international forum for discussion on Alchemy in its many aspects.*

*Russell House interviewed Adam McLean between November 10 and November 21, 1998, by email.*



*Adam, when did your first realize that alchemy was going to play a significant role in your life?*

My own interest in alchemy developed during my teens when I was about thirteen or fourteen years old. A few years later I began to seriously study the subject when I was struggling to find some meaning in the courses I was taking at University (Mathematics, Logic and Chemistry). Eventually I flunked out (in about 1968) and I settled myself in Edinburgh where for about five years I studied what books I could find on alchemy and tried to educate myself in the things that interested me.

*It has been twenty years since you mailed the first issues of The Hermetic Journal. What was your vision for that publication? What did you set out to do?*

During the late seventies there were a number of esoteric magazines - Aquarian Arrow, Quadriga, Sothis, the Kabbalist, the Cincinnati Journal of Ceremonial Magick - but none of these focussed on alchemy.

So I decided, in a small way, to publish a quarterly journal which would to a great extent focus on alchemy. As I was only too aware that alchemy was an obscure subject, I decided to call the magazine the 'Hermetic Journal' rather than the 'Alchemical Journal' and to approach alchemy as a part of the wider hermetic tradition. Thus, I could include articles on magical and other esoteric ideas. The contents page of the first issue reveals clearly what has come to characterize my

approach to alchemy - that of trying to get people to look at the rich vein of source material. In the very first issue, I printed a translation of part of the 'Golden Chain of Homer'. Over the 15 years of publishing the Journal, it became more and more dedicated to alchemy, and the later issues contain very little material from the more general esoteric tradition.



Adam McLean

In setting up the Hermetic Journal I had help and encouragement from well known people like Stephen Skinner, Gareth Knight, Cottie Burland, who by offering to write articles, brought their colleagues and supporters to take out subscriptions which allowed the Journal to survive financially. In particular, my friend Christopher McIntosh was kind enough to let me use a mailing list he had developed, and a few months later, Hans Nintzel let me use his mailing list to publicize the Journal. This brought an immediate base of subscribers. Without the good will of these and many other people, it would have been much more difficult to establish the Journal.

*You have done amazing things as a publisher. First of all, to sustain a journal of any kind for 15 years is an achievement. In the midst of that, you were also writing articles that covered quite a spectrum of interest. I recall an article on alchemy and quantum physics, another on nuclear energy, a variety of research papers on historical personalities, and the beginnings of a novel "Messenger of the Rose Cross". There was an excellent series on practical alchemy in the earlier issues. The series on alchemical meditations was begun as well, which you have continued to develop. The Hermetic Journal managed to be fresh despite a scholarly tone; and to take risks while remaining tasteful. It seemed rather magical to me as a reader. It must have been a fantastic journey for you. What was it like?*

I don't think the Hermetic Journal can be seen as a scholarly journal. Being entirely independent I could take risks and try to expand the boundaries for researching alchemical and her-

metic ideas. I attempted through the journal to help people look at alchemical texts and symbolism in a fresh way, open to their spiritual content but grounded in the real documents of alchemy - its books and manuscripts- and not in some intellectual mind fluff.

Over the fifteen years of the Journal I myself journeyed through the material and was changed by my research and exploration of alchemy. I underwent a process of loosening myself from many of the preconceptions, overly romanticized and exaggerated ideas and claims for alchemy, which I had absorbed through my earlier reading of twentieth century writings. My over reliance, for example, on some of the ideas of Rudolph Steiner and the theosophists began to fade and I found a different, though I feel more substantial and grounded view of alchemy, through reading the source material without importing and overlaying these texts with such later preconceptions. I hope I was able to take some other people on a similar journey. It may seem hard to give up some beautiful and attractive ideas, but one can live easier when ones feet are on the ground.

It is this quest, to promote the idea that we must ground our understanding of alchemy firmly in the source texts, and not in some intellectual system imposed from outside alchemy, that has characterized my work in the 1990's. It saddens me when I read a recent book or article in which it is only too obvious that the writer has not spent much time with real alchemical texts, but relied entirely on twentieth century writers as their authorities and, in weaving their book, imported the preconceptions of earlier writers, which are often based on a particular belief system.

*In the editorial in the second issue of The Hermetic Journal, you indicated that Scotland is an important country in the history of alchemy, that it has a destiny to fulfil in the unfolding of alchemy.*

Scotland is an important country in the history of alchemy as it has within its borders by far the best collection of alchemical books in the world. The Ferguson collection in Glasgow University Library, which I visit at least once a week to undertake research, the Young Collection also in Glasgow, and the John Read Collection in St Andrews, provide access to the texts of about 95% of all alchemical books. It is in this sense that Scotland is important, and seems to have some destiny in relation to alchemy.

I myself am trying to contribute to this by collecting a library

of modern books, the Alchemy research library, which will eventually be given to Glasgow University, to complement its holdings of the original books. I am also developing an archive of articles on alchemy, also to be permanently housed here in Scotland. For the future I hope to encourage people to come, visit and research the great collections of alchemical literature found here in Scotland, and discover for themselves the great treasures that lie hidden in these books and manuscripts.

### Ongoing Projects, Directions for the Future

*Recently you indicated that you are transcribing the laboratory notebook of a 17th century alchemist. I understand that this alchemist had made contact with Weidenfeld, whom I consider one of the most interesting experimentalists and writers of the period.*

This personal notebook, of an as yet unidentified writer, is a record of the advice he received from various alchemists in the years around 1689. It gives quite precise practical details of how to prepare menstruums and different preparations of potable gold. It provides an insight into the way in which alchemists were working in that period, as this personal notebook, written only to keep a record of the writer's visits and discussions and not intended for publication, involves no posturing and pretending or purposeful concealing of information. In his discussions with Weidenfeld, he tries to get information about a certain ore of "marquesite" which, though very cheap, nevertheless contains sufficient quantities of gold to make it worth processing. After a number of visits, he is able to charm Weidenfeld into telling him of the precise form of this ore.

*Do you think that this notebook will help to piece together some threads of the alchemical practice, or to better sense the way that the natural philosophers viewed the world at that time?*

This notebook is important as it gives us a glimpse into the ways in which alchemy was conducted during this period in London. It does not necessarily provide us with a solution to the puzzle of alchemy, but helps us see how real alchemists worked, and gives us an alternative to the romanticized pictures of alchemists presented to us through many modern books, and to the portrayal of alchemists in television and films.

*I didn't realize that treasures like this existed, that they were accessible. I am sure our readers want to know if the transcript will be published.*



Regarding the alchemical diary - I would hope to publish it as a Magnum Opus book early next year. There is another interesting notebook by the 16th century English alchemist Thomas Charnock, which I also consider well worth publishing.

*This is one of the most appealing kinds of alchemical literature to me. Are there other similar writings that haven't been explored, that are similar to this? I am aware of the more modern works of Bacstrom which are quite valuable, but what more exists?*

There are many thousands of alchemical manuscripts that have survived. I have, in the past years, collected a database of over 4000 such manuscripts mostly in public collections in National or University Libraries. Now, not all of these are especially interesting, indeed many of these are copies, summaries, or translations of printed works, but amongst these (say 10-20% or so) are many hundreds of incredibly important works. Only a few of these have been documented and published, and I have tried to make some of these available through my publications, despite my lack of resources. If I had the money, I would have microfilms made of all these important manuscripts and set up a resource so that people could research these easily. In the late 18th and early 19th centuries Bacstrom and Ebenezer Sibly were trying to undertake this task and they translated and transcribed hundreds of alchemical texts, most of which have survived and can be seen in libraries. Hans Nintzel made transcriptions of some of the Bacstrom manuscripts and issued them in small batches.

*You have created a very substantial library on the Internet, the Alchemy Virtual Library. It is the center for an international community of students at various levels. What was your vision for this project, Adam? How do you see it unfolding in the future?*

The Alchemy web site began early in 1995. In late 1994, the Internet finally began to expand outside of the narrow constraints of the academic network, the first web browsers appeared and the marriage of text and image began through the development of HTML. I was incredibly excited by this as it seemed to me that here was a new medium for publishing and awakening people to the nature of alchemy. I got connected in December 1994, and found myself entirely at home in this new medium. I set up the alchemy web site to provide a resource so that people, wherever they were in the world could discover something of the richness of alchemy.

One of the problems for people understanding alchemy is that

the material is not readily available, so people make up their minds about the subject from reading just a few texts, or worse still, from reading sensationalist 20th century speculative books. Through the Alchemy web site, I sought to provide people with a depth of material, and many resources for exploring the richness of the subject. For the future, much more needs to be done. I am trying to encourage others to explore and research alchemy in all its facets. There is so much material as yet unexplored. So the web site will have many years to develop and evolve. I must here thank Dan Levy, who has been kind enough to host the alchemy web site on his server levity.com. It does use up a great deal of his expensive bandwidth, and without his gift of space and server time I would be struggling to pay for commercial space, as the internet returns no money to those who provide information.

*As a publisher, you have moved from serving a relatively patient group of readers with a quarterly journal, to limited edition, handmade books, into the internet. In this medium, it seems that everyone is in some incredible race against time, having trouble understanding that it might take a few days to respond to a letter, that it takes time to proofread and publish content.*

Running the web site requires a great deal of investment of my time. Many days it takes me all morning just to answer the incoming e-mail. The Internet seems to be creating a group of people who want everything for free and immediately available to them, demanding that one devotes time to their queries. One of the annoying things that is happening more and more is that people write to me and say that they want some information on alchemy but they cannot be bothered or don't have the time to wade through the alchemy web site. So they want me to spend an hour or so replying to their questions. This is very depressing, because these people are losing the excitement of the journey of discovery.

The alchemy web site was not constructed as an ornate, well thought out, top-down teaching aid, but rather is the result of my idiosyncratic journey of many years through the amazing world of alchemy, which has now become joined with the investigations of other contributors. It is a tapestry of interwoven, textured threads, as is alchemy itself. The joy of discovery, of our curiosity, is the fire that makes knowledge live and transform us inwardly. Cold facts handed out on a cold plate, or sent by e-mail, give the reader no inner warmth, provide them with no inner sustenance.

*It seems that online discussion groups have been a challenge*

*for almost everyone using them. How do you look at this tool today; where can it take us in alchemical studies?*

The online discussion groups on alchemy have been an incredible challenge. Discussions so often flare up into personal abuse, and degenerate into negativity. I have been running discussion groups for over three years. I began in June or July 1995. Initially it drew together a community of people interested in alchemy with the generosity to share information. This is the amazing strength of the Internet. If one asks a genuine question, a number of people will go out of their way, devote hours of their valuable time to provide you with an answer. People asked for references in texts, sources for alchemical ideas, hints for practical work, and the online community was glad to assist and share information. This was the true power of being tapped into a global alchemical community.

However quite quickly there arose many problems with difficult individuals. Some were posturing puffers who pretended to possess superior or secret knowledge, who took offence when their idiotic ideas were shown for what they were. Some were comedians, clowns, who set out to disrupt the group discussions with inane comments and puerile jokes. Some were clever manipulators who tried to control the group for their own ends. Some just enjoyed arguing, attacking and annoying others.

All of these I had to struggle with, to try and get some sense of order, so that proper and adult discussion could continue. For whenever difficult individuals came into the group and tried to use it as a forum merely for playing their games, serious students and researchers abandoned the forum, as they did not want to have to read a load of rubbish each morning in their e-mail. Eventually I found a formula that seems to work - a heavily moderated e-mail discussion group where the serious scholarly discussion of alchemy can take place - and a parallel free-for-all, where, as long as people don't insult each other, they are able to speculate endlessly on whatever aspect of alchemy they wish. So now, the discussions proceed in a good atmosphere (with only the occasional hiccup). Just last week on the scholarly groups we were investigating the source for a colored version of the *Mutus Liber*; exploring aspects of Tibetan/Indian alchemy; looking at aspects of the Homunculus, its relationship to the golem and to blood; and seeing what Paracelsus meant by some of the special terms in his writings. I find this constant exploration fascinating, and I view the continuation of these discussion forums as a vital part of my work. I learn so much from other people on these groups that I feel others must also be benefiting in the same way.

*There is a long tradition of secrecy in alchemy. Have you encountered this very much in the past two decades of your work in the field?*

Because I see myself as an open person and I try to work openly, I don't really have much time for people who want to clothe their work in secrecy. So anyone wishing to work in a secret way will avoid contacting me. I have little experience of such secrecy. I am not a member of any group or secret order and do not want to be. Because I am unattached and have no commitment to any order or school, I find that people come to trust me, as there is no hidden agenda, I have no inner debt to any spiritual leader or chief of an esoteric order. I need to be free, and cannot imagine living and working with alchemy in any other way.

*Have you discerned a legitimate need for the secrecy?*

No. I do not see any reason for secrecy. Secrecy cuts one off from other people, and from the possibility of learning and sharing experiences with other people. It seems to me that often people adopt a posture of secrecy to gain power. If they truly kept their work secret then no one outside their circle would know about it, but they drop little hints, tease people, offer them admission to their secrets if they metaphorically follow them and raise them to the status of adept. Secrecy in this area seems to me just a matter of power games and the manipulation of followers.

People sometimes say, "but if alchemical knowledge is made public then it will be misused with devastating results for humanity". These people should take a look in bookstores or on the internet where one can in a few minutes, for example, find the formulae for making powerful poisons like ricin, or nerve agents, or dangerous mind altering drugs. Alchemical formulae surely have little power compared with the devastation that can be created by poisons like ricin which can easily be made on a kitchen table from readily available substances.

*What projects besides the Alchemy Virtual Library do you have going at present?*

A project I have started in the past two months is to build an archive of articles on alchemy. There are so many (probably at least 800) articles in scholarly journals dealing with aspects of alchemy. Some of these articles are so well researched and full of interesting ideas, however, it often takes a long time to locate such an article. One can waste a great deal of time in a library tracing an article in an obscure journal. I have begun to

collect such articles and build an archive here in Glasgow where people can browse through these. I currently have collected nearly 500, and have set up a small group of volunteers in various countries to assist in collecting these pieces. The alchemy research library, the articles archive and my own collection of symbolism will eventually be donated to Glasgow University Library so that it can be preserved as a permanent resource for scholars and alchemy enthusiasts. For the foreseeable future, they will be held as a browseable resource at my flat in Glasgow.

*We would be pleased to donate a complete set of our courses to the Alchemy research library, if you would like to have them.*

It is important to document all twentieth century alchemy so I would be very pleased to accept a complete set of the PON courses. Due to the generosity of the PON I already have a complete set of the 'Stone' and 'Ora et Labora' in the library. Of course, I welcome people to visit the collections here in Glasgow, and am happy to make myself available to assist people undertaking research here.

*What do you see happening in other countries related to advances in alchemy, for example efforts similar to yours?*

There are many individuals working with alchemy, but often I find people restrict themselves to a particular facet of the subject. For myself I try to be a generalist and reflect as many of the different facets of alchemy as I am capable of perceiving. So although I myself am not studied in Chinese or Indian alchemy I recognize its importance and collect material on these aspects. Although I am not involved at the moment in practical work, as are the members of the PON, I certainly recognize its importance.

I believe it is vital that we all remain open to the different facets of the subject and not close ourselves off. The internet has made it easier for the global alchemical community to come together, and we now have the opportunity to rescue alchemy from oblivion and neglect. A number of groups have formed in the past few years, for example in the Spanish speaking world. To me it seems essential that this global alchemical community does not fragment through bitter infighting and that people keep a clear vision of the whole alchemical tradition before them. In my work through the alchemy web site I have tried to be inclusive of the different groups and traditions, and I will always try to keep myself open to other impulses in other countries. We are perhaps on the cusp of a millennium in

which countries will gradually fade away, and we will all see ourselves as part of the world community. Alchemy was never tied to a particular country or tradition - sure, in various periods of history it found a ready and nourishing soil in certain countries or communities, Alexandrian Egypt, the Islamic phase, China, India, Northern Europe, but it doesn't belong to any particular tradition. Alchemy (which stands outside any particular religion) belongs truly to humanity. It is part of our inner nature and will probably always be relevant to the small group of people in society who come to recognize its value to themselves.

*One of the significant developments of the recent past was the founding of an exceptional Hermetic library in the Netherlands by Mr. Ritman. I know that you have collaborated with Mr. Ritman on some research, and are well acquainted with the collection. Could you introduce our readers to his work, and your collaboration?*

I first heard of this library in 1984, when Joseph Ritman, a Dutch industrialist based in Amsterdam, turned his private collection of books and manuscripts on hermetic philosophy into a library open to the public. Mr. Ritman's vision was to establish a library that would act as the focus for the study of hermetic philosophy into the next millennium. He employed a small staff to operate the library under the direction of Frans Janssen, who during the 1980's and 1990's were able to purchase a vast number of original books, manuscripts, as well as 20th century reference material.

This library does not just cover alchemy, but has major collections of works on Hermetic philosophy, Western mysticism, and especially on Rosicrucianism. Since 1990, Mr. Ritman has been able to support my work. I have undertaken some research on behalf the library, and transcribed some mystical works from early books and manuscripts, and I am currently employed by the library to manage its web site. At the moment I am preparing online exhibitions of some of the important books and manuscripts in the Ritman Library (also known as the Bibliotheca Philosophica Hermetica). The library's work of collecting and documenting the hermetic tradition continues and there will no doubt be many interesting developments in the years to come. The library sets high standard both for its research and in its publications. In particular, Mr. Ritman set Dr. Carlos Gilly the task of researching and documenting Rosicrucian history, and the results of his decade of research will eventually be published, and will revolutionize our view of Rosicrucianism.

## The Study of Symbolism

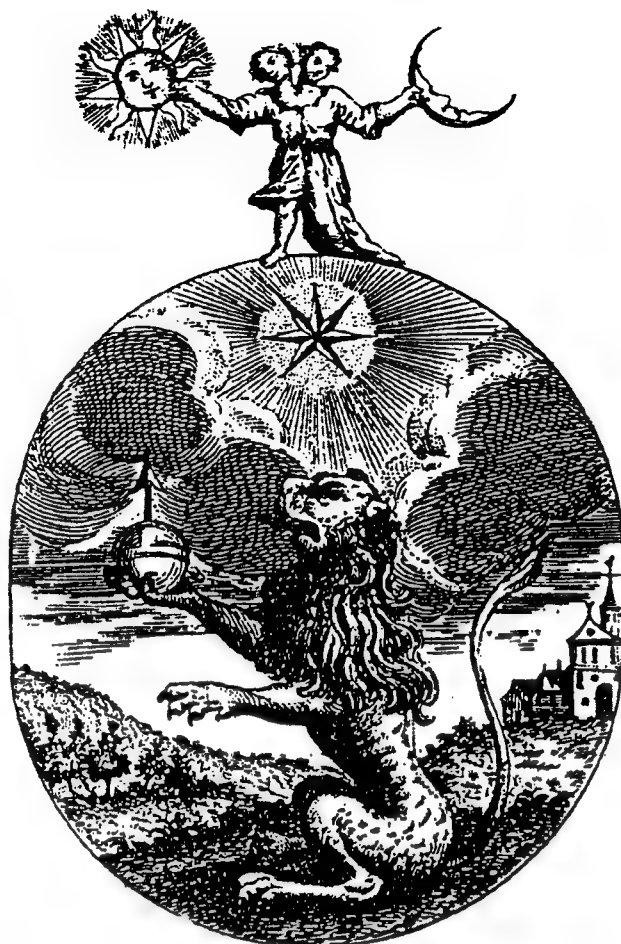
*What approach would you recommend for those who want to get 'inside' the classical alchemical texts? I have seen lots of discussion on the unmoderated Alchemy Forum about the Twelve Keys of Basil Valentine, as an example. The discussion makes me think that it is easy to look at the symbols from the outside and to project our own content and perspectives onto them, but much more difficult to let the texts speak. My question would apply to the text of the books as well as to the symbolism.*

My way of working with the texts and symbols is to try to approach them afresh, as if one were seeing them for the first time. I try to exclude importing any preconceptions. The worst thing one can do is to take each symbol on an image and say - the "lion means this", the "eagle is such and such" - this won't get you anywhere with alchemical symbols.

They need to be approached much more sensitively. I usually put photocopies of the image or series on a space on the wall of my workshop - at the moment I have the thirteen images from the 'Hermaphroditisches Sonn- und Monds-Kind'. Sometimes, as I pass these images, I just take a few seconds to look at them - to gaze at them as things in themselves - not analyzing or trying to intellectually dissect them. I try to hold close to the forefront of my mind the sense that these symbols were fashioned by an alchemical writer centuries ago and contain an essence of that writer's alchemical philosophy, which I can only get a clear picture of, if I resonate with what is in the images. By revering these images in this way, I stop myself merely intellectualizing and dissecting the symbols. As I work with these images they become a part of myself and I no longer need the outer pictures on the wall as I can inwardly recall all the details of each of the images of the sequence.

Eventually, the images begin to show something of their inner working to me. I will suddenly find myself focussing on some aspect or arranging the images in a particular pattern. Often this leads nowhere but sometimes there comes a moment when one gets a clear insight, and the sequence suddenly comes together as a united whole, and I can see each separate image as occupying a phase or part of a process. Then I have to find some way of writing this down in words, and here I often find problems in articulating and communicating the overall picture of the process that I have in this way perceived.

This method also works for me with alchemical texts and allegories. Here I have to develop and build strong inner pictures



An image from 'Hermaphroditisches Sonn- und Monds-Kind'

of the textual material, but the method, for me is much the same as with series of engravings or woodcuts. For example, I am presently beginning to work with the Monte Synder 'Metamorphosis of the Planets', a most elaborate and convoluted allegory.

*Adam, I hope we can speak a bit more about symbolism, since this is a rich and fertile ground. It has taken me some years to find myself approaching some balance on this matter, since I was looked at things rather superficially: "Symbolism is important to understand, but I don't want to overdo it since I might end up over here with the Jungian faction and I really want to pursue laboratory practice, do work in physical alchemy". While that is a bit of an exaggeration, still there has been a need to center my viewpoint a bit more.*

*I find it amazing how quickly work with symbols can trans-*

*port us into a mystical realm, where access to ideas and sensations about universal and archetypal matters take on a substantial reality. Symbols seem something like 'vitamins for the soul', that really can transform us as people. This is my perspective as someone who is a novice, or a recent enthusiast. I would like to hear what you can say about this as someone with a much longer practice. The possibilities seem immense to me.*

Alchemy has always had various different ways of working woven into it. One of these is symbolism - either through the pictorial emblematic imagery or the elaborate allegories found in the texts. I have spent much of my time working with this symbolism. As I said earlier, it is fruitless to try and grasp the symbols in an analytical intellectual way, to nail them down to precise meanings, or draw up a symbolic lexicon. Very interesting exercises, perhaps, but probably pointless. To gain access to what is in the symbols, one must take them into ones being, breathe them in, as it were, or allow oneself to resonate with the imagery.

Then they begin to speak within us. This is, I believe, not merely a subjective exercise, but if one holds true to a profound sequence of symbols such as the Splendor Solis, the Mylius series, the Rosarium, the Aurora Consurgens, etc. resisting projecting ones own prejudices and views on the sequence, but letting it reveal itself in its own time, one comes eventually to see how each symbol in an emblem echoes and reflects its neighbors, and ultimately to grasp something of the inner reasons why the sequence is structured in a particular way. Some emblem sequences may take years of work before one has a sense of what is hidden in them. Working with symbolism might be dismissed as an easy option by the practical alchemist struggling to get equipment to work and find the correct ingredients, but the inner work with symbolism is equally difficult. Often one seems to have a sense of the sequence only to realize a day or so later that this was ephemeral and insubstantial.

This parallels the experiences of working in practical alchemy. Whether or how symbolism transforms us as people I cannot now articulate. When I was younger, I thought I knew the answer to this question, but now it remains a mystery to me. I still feel that people can gain very much in terms of their inner development, though perhaps only those with a deeply introspective nature and much patience can truly enter into the inner symbolic landscape of alchemy.

*When you were developing the Magnum Opus Hermetic*

*Sourceworks series, you were working with a powerful archetype: the hand illustrated, hand-made, symbolic book. What was your experience as you immersed yourself in this project?*

It is perhaps easy to romanticize this activity, but the reason for me adopting this method was entirely practical. The main problem with publishing limited interest books such as those of alchemy, is that sales are so poor that if a publisher pays for the books to be professionally printed and bound they never recover their capital costs. So such a publisher never gets beyond the first volume. My methodology is to produce books almost to order. I bind them up in small batches and never have more than four or five copies of a title in stock at one time. This means that I do not have large investments of capital in book stock. I have never had access to large sums of money in order to capitalize book production so I have had to make the best of what I could do. The method of making books in small batches enabled me to produce 25 books in the Magnum Opus series rather than only one. I cannot pretend that after twenty years of binding up books in this way that it is anything but a chore - If anyone has \$100,000 dollars to spare I will happily have these books professionally printed and bound and never do any bookbinding again! But I have to be practical, and make the best of what resources and skills I have and hope that arthritis doesn't get in the way of my book production!

### Rosicrucian and Alchemical Mythos

*One subject matter that we cannot separate from Alchemy in the West is that of the Rosicrucian ideal. In The Hermetic Journal and your subsequent publications, this ideal has played a significant role, just as manuscripts on the subject are a large part of the J.R. Ritman collection at Bibliotheca Philosophica Hermetica. How do you view this phenomenon?*

The Rosicrucian period in the early 17th century was characterized by a revival of interest in alchemical and hermetic ideas and with attempts to formalize and unite these ideas into a coherent philosophical system, such as we see in Robert Fludd's vast encyclopedic 'History of the Macrocosm and Microcosm'.

In recent decades, the book by Frances Yates, 'The Rosicrucian Enlightenment', had a profound influence on most of my generation, as she presented fresh ideas concerning the social and political impact of the Rosicrucian phenomenon during the



first half of the 17th century. I am now more cautious about drawing sweeping conclusions about the macro-historical impact of Rosicrucianism. Instead, I try and research the individual writers and the writings that characterized this movement - people such as Michael Maier, Robert Fludd, J.D. Mylius, Oswald Croll, and many others. I now step back from such grand theorizing and try to look at the individual contributions.

*Christopher McIntosh published The Rose Cross and the Age of Reason: Eighteenth-Century Rosicrucianism in Central Europe and Its Relationship to the Enlightenment,<sup>1</sup> which had been his doctoral thesis. The book offered very interesting insights into the practices of the 18th Century Golden Rosicrucians, with much of interest regarding their alchemical studies. "The Compass of the Wise", "The Golden Chain of Homer" and others documents from this particular current seem to hold together fairly well, to represent some authentic practical tradition complete with a theoretical foundation. It has seemed to me that as sealed as these books can be, that they can be particularly good for gaining insights into a rational view of the practice, to understand the view of the macrocosm and microcosm of these natural philosophers. Do you foresee any new manuscripts or documents coming to light from this era? What might we hope to gain from them?*

People often think that alchemy and its literature came to a close with the 17th century, however, there are many key works that were written and published in the 18th century, particularly in Germany through the influence of groups like the Golden and Rosy Cross. I think here of the Von Welling treatise on Salt, Sulphur and Mercury, the 'Opus Mago-Cabalisticum', the 'Hermaphroditisches Sonn- und Mondskind'. Many beautifully colored manuscripts date from this period - most of the Flamel Hieroglyphic Figures colored manuscripts were made in the 18th century. There are masses of manuscript material as well as printed books that exist only in German.

The alchemical community really needs to have such works translated into English; otherwise, we miss out on great treasures. I cannot stress too highly that most people who only read twentieth century commentaries on alchemical works have only seen about 1% of all alchemical material. There is so much marvelous and profoundly important books and manuscripts waiting to be read and uncovered in specialist collections such as that here in my home city of Glasgow, the Ritman Library, the Library of the Wellcome Institute in London, as well as the British Library. When I was in Prague last year, I was able to view a number of manuscripts which I had never

seen or heard of before. It is so important that we try and recover and reveal these old texts and symbol structures. It seems as if I have been doing this all my adult life and yet there are so many more treasures to see and appreciate.

*It seems that despite the best efforts of historians that the 'true R+C' remain truly invisible. The archives of the societies that took on the name, the early 17th century manuscripts and other evidence all seems to pale in comparison to what we are searching for in the Hermetic journey. There seems to be a model for our hopes and aspirations in the archetypal images of the "Rosie-Cross".*

The symbolic journey that the archetypal 'C.R.' took in the 'Fama Fraternitatis' is one which all of us, as alchemists, must take. We all have to go on a search for the sources of ancient wisdom. No longer need we travel to Fez, Damcar or Damascus. To the 17th century mind such places were the repositories of ancient secret knowledge, but no longer. Nowadays we have to immerse ourselves in the alchemical tradition, through studying the texts and steeping ourselves in the rich symbolic imagery of books and manuscripts, or repeating the practical experiments recorded in alchemical documents. Then like C.R. we have to return to the outer world and try to find some way to make this material relevant to us today, and make it speak again.

The myth of the Rosicrucians, presented in the 'Fama' is that ancient wisdom is again being made visible and will transform people and society. In this sense, it is an eternal myth, that will doubtless still resonate within the souls of people centuries and millennia from now.

*In Fulcanelli's Les Demeures Philosophales, near the end of Book 1, he touches nicely on this matter. While aware of the historical chronology of the various societies adopting the name "Rosicrucian", he writes of the society as an ideal, which we might as easily view as an 'egregore' or 'archetype'. Just as you have said, "The symbolic journey that the archetypal 'C.R.' took in the 'Fama Fraternitatis' is one which all of us, as alchemists, must take." Fulcanelli presents the famous pilgrimage of Nicholas Flamel as an 'archetypal myth'. In some way, once we recognize journeys as archetypes, we take on some personal responsibility -- they are no longer events affecting others in the past, but ourselves in the present.*

Certain scholars investigating the history of Flamel have concluded that this should be seen as a fabrication, a contrivance



of the early 17th century. For me it does not matter whether or not Flamel was as real as Roger Bacon. It seems to me that Fulcanelli is correct in asking us to consider the Flamel story as an allegory. Indeed I might go further and suggest we should see a connection between the Rosicrucian myth of the journey of 'C.R.' and the Flamel story. A number of key alchemical myths were being formulated during the closing decades of the 16th Century - Salomon Trismosin, Basil Valentine, etc., and it might be valuable to us if we realized that these were all part of a mindset, a spirit of the time. At that time there was a belief in the recovery of ancient knowledge and in its importance to their age. For me, this mindset or spirit of the age is still alive, and I myself feel that we can still be involved, centuries later, in this spirit, and sense we are recovering and making relevant ancient knowledge. These are myths standing outside of time that will still be relevant to the human soul millennia from now.

*You indicate that the timeless myth of the Rosicrucians will transform people and society. How do you envision that these ancient traditions and alchemical philosophies might bring about such a transformation? Where are we headed?*

I don't mean that this will transform society in some obvious outer way. If one wants to see major transformative forces in society, look to technology. Computers will drive and transform outer society much more than will alchemy. Alchemy and hermetic philosophy is a subtle force for change. In essence, I suppose, alchemy provides us with a philosophy and inner perspective which keeps the material and the spiritual united. Over the past centuries, the battle between religion and science has created a split in the human soul, which manifests both as an unease with technology and as a sense of the fading of the spiritual from the world. This gives rise in many people to an existential problem which can result in deep unhappiness with their life and a lack of direction. For me alchemy heals this wound in the soul. We must realize that alchemists were always at the leading edge of the technology of their time. An alchemist today, surely shares this joy in technology. How can we not stand amazed at the pictures from the Hubble space telescope, or the almost metaphysical speculations of quantum gravity theory, with its string theory and knotted manifolds in multi-dimensional space?

Alchemy provides us with an inner perspective that enables us to simultaneously value the outer material technological and the inner spiritual allegorical. In this way, I believe, alchemy transforms people and ultimately this feeds in to transforming society, not in a grand 'Restoration' but in the nourishing of subtle changes in people's inner being.

#### Footnote:

1. The Rose Cross and the Age of Reason: Eighteenth-Century Rosicrucianism in Central Europe and Its Relationship to the Enlightenment by Christopher McIntosh. Hardcover, Vol. 29 (August 1997) Brill Academic Publishers; ISBN: 9004095020.

From a review on amazon.com: "The Rose Cross deals with the interaction between two movements of thought in eighteenth century Germany: the philosophy of the Enlightenment, and the complex of ideas known as Rosicrucian. Dating from the early seventeenth century and drawing on Pietism, Freemasonry, Kabbalah and alchemy, the Rosicrucianism movement enjoyed a revival in Germany during the eighteenth century. Historians have often depicted this neo-Rosicrucianism as a Counter-Enlightenment force. Dr. McIntosh argues rather that it was part of a "third force", which allied itself sometimes with the Enlightenment, sometimes with the Counter-Enlightenment. This book is the first in-depth, comprehensive study of the German Rosicrucian revival and in particular of the order known as the Golden and Rosy Cross (Gold und Rosenkreuz). Drawing on hitherto unpublished material, Dr. McIntosh shows how the order exerted a significant influence on the cultural, political and religious life of its age."

#### Sources:

##### The Alchemy Web Site and Virtual Library

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<http://www.levity.com/alchemy>

"58 megabytes online of information on alchemy in all its facets. Divided into over 1250 sections and providing tens of thousands of pages of text, over 1700 images, nearly 200 complete alchemical texts, extensive bibliographical material on the printed books and manuscripts, numerous articles, introductory and general reference material on alchemy". Hardbound books including rare editions of Magnum Opus books, paperback editions from The Hermetic Research Series, and CD-ROMs (including a complete set of The Hermetic Journal, and the Alchemy Virtual Library) are available from Adam McLean. Online purchase is available through the web site, or by mail.

##### J.R. Ritman Library / Bibliotheca Philosophica Hermetica

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<http://www.ritmanlibrary.nl/alchemy/bph/index.html>

This library was founded in 1957 by Mr. Joseph R. Ritman with the purpose of collecting works in the Hermetic-Christian tradition. Apart from collecting books and manuscripts, the library carries out research and collects documentation relevant to this tradition, organizes exhibitions and scholarly conferences and issues publications in its field.



## Medicinal Alchemy: The Planets and Health

by Paul & Micah of Al-Kemi

In our first article in the November-December issue of The Stone, we introduced some of the important philosophies and concepts of spagyrics and medicinal alchemy, and briefly explained how these concepts are applied on a practical level. In this article, we will be examining the planetary energies and archetypes, a classification system which serves as the structure and organizing force of much of our work.

Western alchemical and spagyric philosophy works with the same planetary archetypes found in Qabala and astrology, as seen in the familiar diagram of the Tree of Life. As in Qabala, each planetary sphere has individual qualities associated with it, such as deities, colors, musical tones, and days of the week. In spagyric work, each of these planets also rules organs, organ systems, and body parts, diseases and medical effects, and herbs.

As mentioned in our first article, this rulership is a two-way interaction called *sympathy*, and refers to the planetary energies from above affecting beings below, and the beings below manifesting different proportions of these planetary energies. These sympathies, as ruled by each planet, can also be organized according to the planets, using the celestial archetypes as a sort of filing cabinet for easily structuring and understanding otherwise scattered pieces of medical and herbal knowledge. This organizational device is the best one we have found for both doing our work and presenting it to others, and, after the study of a few basic principles, it is both easy to understand and powerfully effective.

The first concepts to examine in order to use this system, then, are the individual planets, their energies, and rulerships. "As above, so below" means that, like the universe, each living being is made up of diverse individual parts. In the universe, these parts are the planets, moving in their orbits, af-

fecting each other in structured and predictable ways. In the living beings on earth, these parts are organs and body parts, each performing its function, and, like the planets, each able to affect any of the others. Some of the living beings on earth, such as plants, manufacture chemicals in themselves which can affect the organs and health of other beings- this, too, follows the same planetary sympathies.

By developing an understanding of these sympathies and their interactions with each other, we can easily work to rectify the energetic imbalances that can lead to illness, and can also work to strengthen particular energies within ourselves for physical or spiritual improvement.

### Moon

***Illnesses affecting any of the Moon's organs or systems would be considered Lunar ailments, such as stomachaches, headaches or emotional illnesses. The Moon also rules problems of the brain which are related to structure, such as tumors. Some other good examples of Lunar disorders are seasonal depression, which is both emotional and cyclical, and pre-menstrual syndrome, which is both hormonal and emotional.***

The Moon is the first planet we will discuss. The Moon is cyclical, and changes in a regular and repeated way, affecting the waters of the earth with its changes. Cycles and water are the prominent aspects of the Moon's medical rulership as well. Any rhythmic or cyclical events of the body's function, as well as the fluids of the body, are all ruled by the Moon. This includes cycles such as the

circadian rhythms or menstrual cycle, and the fluids of the glands and stomach. The Moon's organs are the stomach and brain, the womb, and the glandular and hormonal system. On the more subtle levels, the Moon rules the emotions, the astral body, and the subconscious.

Illnesses affecting any of the Moon's organs or systems would be considered Lunar ailments, such as stomachaches, headaches or emotional illnesses. The Moon also rules problems of the brain which are related to structure, such as tumors. Some other good examples of Lunar disorders are seasonal depression, which is both emotional and cyclical, and pre-menstrual syndrome, which is both hormonal and emotional.

Some effects common to herbs of the Moon are sedative, hormone-balancing, tonic to the brain or stomach, and narcotic or pain-killing. Many nutritious vegetables are ruled by the

Moon, as are plants which are cooling or moisturizing- cucumber is a Lunar plant exhibiting all of these properties. Lunar herbs are also marked by an either rotten or sweet to sickly sweet smell, as with Valerian root or Jasmine.

## Mars

Mars was named after the god of war, and its attributes fall within that archetype. Mars rules aggression, the will, determination, passion, and the survival instinct. Physically, Mars rules the blood, especially the iron component, the immune system (the body's army of defense), the sexual organs and drive, and the adrenal glands.

Mars rules injuries and accidents, as well as blood and immuno-deficiency diseases. A simple, overall picture of Mars' rulership can be seen if we think of Mars as a heating, stimulating, and tensing influence. This influence can lead to problems such as fevers, rashes, infections, and the various illnesses from stress and aggression, such as anger or violence, hypertension and ulcers. While these problems may initially seem diverse and unrelated, all of them arise from one or more of Mars' qualities of heat, stimulation, or tension.

Mars herbs tend to be forceful, stimulating, heating, and cleansing or purgative. Mars herbs are often used to detoxify the system and nourish the blood, and many contain large amounts of iron. Mars can also be used to give more force to other aspects of treatment. Mars herbs often have sharp, hot, or pungent smells and tastes, such as Cayenne. They may also be prickly or have stinging defenses, such as Nettle, which is high in iron, and a classic herb of Mars.

## Mercury

In mythology, Mercury is the swift messenger, and in chemistry, is a slippery, changeable fluid metal. The planet Mercury,

which is a fast-moving planet and one which frequently changes direction, was aptly named. Mercury rules quickness, speech, cleverness, thought, and the mind, or function of the brain. Mercury also rules writing, communication, intelligence and reasoning. Physically, Mercury rules the electrical activity of the body, in the brain and nerves, as well as the lungs and throat. The life force and vitality in general are also ruled by Mercury.

Mercury rules problems of these organs and systems, such as lung disease, nerve disorders, and problems of the brain which are related to function, such as Alzheimer's disease. On the more subtle levels, Mercury is often a factor in both dyslexia and stuttering, which are both disorders of communication- the first incoming, the second outgoing. Autism reflects Mercury's imbalance in both directions, as do many

other cognitive/behavioral problems.

Many herbs which are non-specifically balancing, or adaptogenic, are ruled by Mercury, as would be herbs affecting the activity of the brain or nerves, or the lungs and throat. Mercury herbs tend to have

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very aromatic scents, often very pleasant but not long-lasting. Lavender is an example of a Mercury herb, used in aromatherapy for balancing the emotions, whether stimulation or calming is needed. Another signature of Mercury herbs is a licorice-like flavor, which is often associated with hormone-balancing activity. Some examples of this are Licorice (which is also used for the lungs and throat), Anise, or Fennel.

## Jupiter

Jupiter is expansive in quality, and the root of the word "jovial", and rules the personality qualities of generosity, selflessness, and cheerfulness. In the body, Jupiter rules the liver, the metabolism, the anabolic and building processes of the body, nourishment of the body from food, and the fatty tissues. Jupiter also rules judgement, which can mean the digestive organs' judgements about assimilating or rejecting

food, or the more intellectual forms of personal judgement.

Jupiter illnesses can be those affecting the liver or digestive systems, or the more subtle disorders which arise from poor judgement, such as overeating. Since Jupiter also rules over-indulgence, alcoholism is a good example of a Jupiter disease, arising from a personal choice to ingest harmful amounts of alcohol, which eventually affects the liver.

The herbs ruled by Jupiter tend to be general, supportive or nutritive tonics, and are often stimulating to appetite, digestion, and weight gain. Jupiter also rules laxative herbs, and herbs which aid or protect the liver. A bright yellow color and bitter taste are common to many of these herbs, Turmeric being a good example.

### Venus

The archetype of love and beauty, Venus also rules refinement and the arts. Venus rules the true love of friendship and affection which transcends the sexual energies, and resides in the heart chakra or center. Medically, Venus rules the kidneys and urinary system, and the skin, especially the face.

Besides the physical illnesses which affect the skin and kidneys, Venus rules many subtle or emotionally-related conditions. Many skin problems are aggravated by emotional upset, and this encompasses Venus' energy on two levels. Venus' influence can also be seen whenever the heart is affected by emotional states. Heart palpitations or fainting in response to intense emotion is one way this can manifest; fainting at weddings is a classic example. Venus also rules any chronic depressive states involving love or emotion, such as the inability to overcome the loss of a loved one. Also, since the realm of Venus is one of refinement and beauty and may be more pleasant than the real world, those who are emotionally escapist or lost in illusions often have an imbalance of Venus energy.

The therapeutic effects of Venus herbs are toning and astringent to the skin, cleansing and supportive to the kidneys and urinary system, and aphrodisiac or balancing to the female system or hormones. Venus herbs are generally very sweet in smell and taste, but not in the excessive way that Moon herbs are. Venus also rules many fruit-bearing plants, such as cherries, strawberries, and pears. Rose is the most archetypal expression of Venus energy, and is beautiful and sweet-smelling, used for its astringent effects and its balancing action on the female system, and also valued for its fruit, rose-hips.

### Saturn

In mythical literature, Saturn is also Chronos, the father of time. In astrology, Saturn is a cold planet of restriction and limitation, and the dispenser of karma and fate. Some of the other characteristics that come from Saturn's influence are diplomacy, the work ethic, and self-control. Physically, Saturn rules the spleen and all of the structural tissues of the body, such as the bones and teeth.

Saturn rules any diseases of the spleen or bones, as well as any structural weaknesses of the body. Also ruled by Saturn are all slow, chronic processes such as aging. Osteoporosis and arthritis are good examples of multi-level Saturn diseases, arising with age and affecting the bones. Many of the same problems which are ruled by Mars, such as hypertension, ulcers, or heart problems, can also be caused by Saturn's influence. The difference is that, while Mars gives rise to these problems through its driving influence of aggression, Saturn's influence can cause the same stresses in those who feel an overwhelming need to control the situations around them. A serious imbalance of Saturn can even lead to the severe emotional states seen in many phobias or obsessive-compulsive disorders, which often arise from a fear of losing control.

Saturn herbs tend to be extremely shrinking and drying, much more than Venus' gentle astringents, and also can be mineralizing or supportive to the bones and hard tissues. Comfrey is an herb of Saturn which is used for treating broken bones and mineral deficiencies, and was anciently called Knitbone. The leaves of Comfrey are so covered in fine but stiff hairs as to feel dry, like sandpaper, but not prickly like a Mars herb might be. Any herbs used for the spleen would also be ruled by Saturn, as are many poisonous herbs. The energy of Saturn can also be used to affect other aspects of therapy by determining them to the more physical plane.

### Sun

The Sun is the center of our universe, and appropriately rules the self, the ego, and individuality, as well as creative masculine energy and vitality. The Sun rules charisma or the lack of it, and how we present ourselves to others. Just as the Sun circulates warmth and life through the universe, its organ, the heart, circulates warmth and life through the body. The Sun, giving light to the earth, also rules vision and the eyes.

The Sun rules any heart problems which are of a functional or structural nature, as well as circulatory problems and eye dis-

orders. The Sun also rules self-esteem problems, and often Sun herbs are helpful with anorexia, which is a disorder arising both from lack of self-esteem and from a misunderstanding of others' perceptions of you. The Sun's influence can also be connected with substance abuse, if it is occurring as a form of self-destruction due to low self-esteem, rather than Jupiter's over-indulgence and poor judgement.

Solar herbs are those used to support the eyes, heart, and circulation, and also general tonics and male aphrodisiacs. Solar herbs are warming, and often have very pungent or warm scents, but are not as strongly hot as Mars herbs. Some examples are Ginger or Rosemary, which both have pleasantly warm smells and are used to warm the body and increase circulation, but are not nearly as hot as Mars' cayenne.

Once the archetypal energies and the healing attributes they rule are understood, one can begin to both use this knowledge and add to it. As health issues are examined and addressed, the planetary system can be used as a guide to treatment. And, as more knowledge about herbs and health is gained, this new knowledge can be integrated into the planetary framework.

This planetary framework should be just that- a structural system, not a hard-and-fast laundry list to be memorized. Many illnesses have one planetary rulership in their action, but affect an organ of another rulership. Even within one organ there may be different influences, such as the Moon ruling the brain's tissue and structure, but Mercury ruling its function and activity.

Herbs, too, can be ambiguous, and the examples we have given above are intended only to illustrate an overall pattern that is the real system. Every medicinal herb has more than one effect. Sometimes, all effects are clearly under one ruler, sometimes they are diverse and seemingly contradictory. Nicholas Culpeper gives a good example of this in his book, originally written in the early 17<sup>th</sup> century. Discussing blackberries as ruled by Venus because they bear fruit, he asks why the plant is so prickly. His answer is that they are under Venus, but here she is in Mars' house of Aries. The possibility of such a dual rulership is another factor to consider in selecting herbs for particular effects.

The ambiguities of the system may seem to be a barrier to its use, and it is true that real knowledge of such a complex system is much harder to gain than the simple memorization and treatment by rote of other healing disciplines. For us, how-

ever, the variations in energy are an opening for the use of the alchemical Art. A plant which exhibits a few different attributes can be worked with alchemically and spagyrically to magnify one quality over another, or to work on one level of being more than another. Rather than being a source of confusion, the complexities of this system should be seen as an opportunity to apply important practical aspects of alchemical and spagyric work, such as planetary timing and spiritual interaction with the laboratory operations.

This is why the overall pattern should be understood deeply, so that every person using the system feels confident enough to apply their knowledge in the way that suits them best. Instead of consulting ten different books and getting ten different answers for a plant's rulership or usefulness for a certain planetary condition, each of us should be able to understand the individual nature of both plant and medicine, and to apply that understanding in a personal way, which may or may not agree with other people's usage. We should also feel enough certainty in our knowledge to apply it to unfamiliar plants, or those not listed in the mostly-European books which give planetary attributions.

There are a few approaches for working with planetary healing. The most simple is to use the planetary energies themselves to support organs, systems, or functions of the body or to oppose disorders, all according to planetary rulership. Using Mars herbs to boost the immune system is an example of the supportive approach; an example of the opposing-energies technique would be the use of a skin-toning, cleansing, astringent herb of Venus to treat a hot, inflamed rash, ruled by Mars, Venus' opposite.

Another technique for using the planetary system of healing is the constitutional approach. This method involves a more in-depth study of the whole self, rather than just the treatment of passing symptoms and illnesses, but it offers much deeper and longer-lasting true balancing and wellness. In this approach, the birth information of the patient is examined, and a planetary rulership is determined for each of three levels of being, corresponding to the classic alchemical Salt, Mercury, and Sulfur. The concept behind this is that at the time of birth, the planetary energies created a sort of "snapshot" of that moment within each of us, stamping their influences and energies at each level of being. The rulership of each of these levels determines all types of qualities, such as strengths, weaknesses, disease and health tendencies, and affinities for certain methods of treatment.

Since disease tendencies are often found within the constitutional picture, working with the constitution is often very effective in treating illness in a targeted, personal way. But more importantly, planetary constitutional support works to support the native vital energy at the deepest level, helping to avoid disease entirely by keeping proper balance. The idea behind this is a simple but profound one- if you stay well, you will not become sick. This technique is a truly holistic one, considering and working with the whole self of both the plant and patient.

Once health and balance are achieved, or in an already healthy person, a more aggressive approach of self-improvement can be undertaken. The planetary energies can be deliberately introduced in varying proportions to produce certain effects in the body, mind, or spiritual level of a person. For example, someone who does not have serious self-esteem problems or related disorders, but who would like to become more confident or charismatic can work with a Sun-ruled Spagyric to introduce more of that energy. Or, rather than just accenting one specific quality, each planetary influence can be explored and worked with in turn to create an energetic and spiritual balance with all influences both without and within. This method of working, when integrated into the individual's own spiritual work, is a powerful technique for personal improvement.

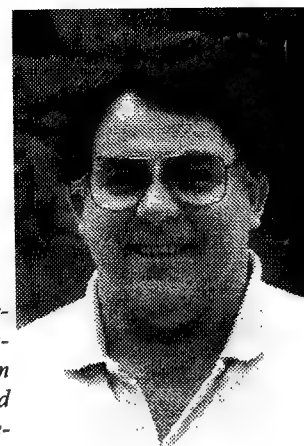
In our next article, we will discuss in-depth these various methods of using planetary healing, and will examine more specific ways in which the individual planets interact within the body, and how these interactions of support and opposition can be used as tools for healing. We will explain how to discover your personal planetary constitution, and how to target spagyrics to both the level and ruling planet of each of the three parts of that constitution. Finally, we will discuss the role that spagyrics, as concentrated packages of planetary energy, can play in spiritual development.

We look forward to sharing more of our work with you in the next installment, and we also invite you to visit our website, which has much more detailed information about this system and our work with it. The address is: <http://www.al-kemi.com>



## An Editorial: Chemistry vs. Alchemy

By Rick Grimes



*This editorial is the result of an exchange between myself and a contributor to the Alchemical Forum of Adam McLean. These are my thoughts and opinions and do not necessarily represent the position of the PON.*

I had posted the following:

*A chemist works with his hands and his head -- from the outside in -- Ever attempting to integrate his world with himself. A True alchemist works with his hands, his head, and his heart -- from the inside out -- ever striving to integrate himself with his world.*

R. G.

The respondent to my post asked for clarification. My response was essentially as follows. However, I have expounded more detail in places that upon rereading I thought were vague.

Dear \_\_\_\_\_,

I realize my post seems cryptic in its wording -- I hoped it would provoke a response. By the way I've enjoyed your contributions very much.

First, let me say this: To a casual observer there seems to be a rivalry between chemists and alchemists, or chemistry and alchemy, as implied by many of the Alchemy Forum contributions. It's as if chemistry is a lower form of activity and fit for the unaware or philosophically uninformed. Yet, alchemy, the assumed True Art, is exalted to such a lofty realm that only the few who achieve the Regal Stone may dare speak with authority.

Rather than look at these in antipathy we would benefit by seeing the two approaches as sympathetic and mutually supportive -- even necessary, within reason. In my way of thinking chemistry is concentrating, while alchemy is radical or expansive as relates to the life and experience of the individual alchemical aspirant. It is assumed that chemistry concerns itself with dead things and Alchemy concerns itself with living things. But, are not all things alive in some way, ever evolving? Or is it that life is present in degree -- wood as opposed to plastic?



I said that a chemist works with head and hands – a metaphor that implies impartial objectivity when working with substances and their manipulation. We must *concentrate* as we learn about and contemplate our materials; a very practical pragmatic exercise. For instance, you might say we are gathering facts about iron, antimony, potassium, and so forth. We pour over our favorite manuscripts burning the midnight oil in our attempts to decipher their mysteries. However, all the substances, facts, and data we may accumulate will, by themselves, accomplish nothing. We must synthesize the hard facts and our knowledge into a form that will guide us toward a conclusion. This form is our *theory*.

We then nurture our theory: we contemplate, return to old manuscripts, meditate, theorize and re-theorize with our colleagues, experimenting patiently, as we attempt to prove our beliefs and strive toward greater heights of knowledge and understanding based on what we believe and already know. Our theories become refined by trial and error yet little by little we expand through triumph and failure toward an ultimate synthesis of both the seen and unseen, the gross and the subtle. For this part we rely heavily on breakthroughs of thought – the highest and subtlest thought – *spiritual* thought. Here the subtle and the gross blend and separate, coagulate, sublimate, and transform our theory into *knowing*. A knowing that is beyond the reach of common understanding, a knowing of the *heart*, which in its turn is demonstrated by a successful manipulation of the actual substances we are working with. Theory, with the help of inspiration, becomes objective fact. The fact demonstrates the Law. Once we *know* (not just believe) the laws of nature and understand their relationships we can manipulate the Natural world they rule. Thus the alchemical Adept. Most of us are alchemical students – not yet Alchemists. We are seekers of Mastery. But for what is a Master the master of if not of Self?

Think of it as two waves of Ego: one concentrates its focus to bring in the outer world to be objectively studied, contemplated, and manipulated along commonly accepted methods (chemistry). The other focus is to expand into and embrace the outer world and synthesize with it subjectively as its MASTER (alchemy). One can not exist without the other – this is a key. They (chemistry & alchemy) exist and function simultaneously.

We are each one of us the center of the universe we perceive. We see our world *only* through our *own* eyes. No matter how hard we imagine seeing from behind the eyes of another it ever remains an imagining within *our own mind*. Likewise, what we perceive as an actual object, or an idea, a moment of inspiration, feelings of love, anger, longing, another person, or even our own body are experienced behind our own eyes in our own mind. Therefore, everything in your finite and infinite experi-

ence, as perceptions and imaginings, is *you – your* extended self – your complete *Self*. To know thy Self is to experience thy Self. One must expand awareness to include the universe not as separate from one, but as One! Then the True alchemy can become a reality and – an *actuality*. Manipulation of universal law to an adept is the manipulation of that adept's Self-according to Law. This, as you may imagine, requires the ultimate in responsibility and wisdom. A level of control not meted to the unworthy, untrained, or unfit.

With this in mind one can begin to see how any science participated in by one who only sees the world as separate and unrelated to themselves is lacking a fundamental element. A conscious understanding of the relationships between the objects of study and the observer is impossible. Thus a *complete (or philosophical)* understanding is never beheld. For example: the physicist Steven Hawking and his colleagues are searching for “singularity”, that point in time and space when everything began. In my opinion, Mr. Hawking is trying to find a point “out there”, outside himself as if he were not a part of it. Actually, his true universe is his own extended Self, his focused thoughts are in fact about his *extended Self*, which he perceives as the universe. We (you and me), the stars, the planets, time, space, cities, relatives, and all other things are to him, for him, parts of his self. He is, from his point of view, both the infinite and the finite, the known and unknown of his total *being*. Is not the singularity he seeks *his* beginning?

Once when I asked my teacher if it was lawful to pick a living flower, he replied, “Yes – until you hear it scream.” He meant that when I became so integrated with my world that my sensitivity hears and feels the commonly unheard and unfelt, the rules would change within me naturally. I would not need his permission, as my own expanding self would dictate my choice. So it is with an Adept – they are bound by the Truth of Self-awareness and thus, Self-control or Mastery. And so it is with a True Alchemist.

“Know thy self.” It is not about chemistry versus alchemy. It *is* about real Self-Control. Very few in any generation achieve it.





## CD Review

By Joseph Caezza, Jr.

BIRD OF PARADISE: RUDOLF II's Curiosity Cabinet/ Michael Maier: ATALANTA FUGIENS, an interactive audio-visual CD, Avant Bozell, Point Productions, 1997, Kr 689, US\$ 21.60

A flyer appeared in my mailbox advertising:

"Become an alchemist. Enter an alchemist's laboratory and accompanied by the harmonies of 12 fugues from ATALANTA FUGIENS by Michael Maier, Emperor Rudolf II's personal physician, progress through the twelve signs of the zodiac, through twelve stages on your way to absolute awareness."

Absolute awareness!... How could I resist? The glossy paper beckoned with the pornographic allure of high-tech stroke material. In an age where reality has been reduced to the gestures of "point and click" the interactive CD appears as the natural descendent to the classic alchemical tome.

Stunning images, impeccable music and evocative wisdom might elevate a naive viewer to the threshold of religious experience. Innovative icons invoke the functional consciousness suggested by Egyptian hieroglyphs and the alchemical emblems that constitute their distant rightful offspring. The lobster for example enjoys moving backward. Its icon moves us backward. The raven, symbol of death, closes the program. The owl incarnates wisdom and informs us of nature's harmony.

An initial vision of an ancient continental map features the Star Palace of Archduke Ferdinand of Tyrol as the heart of Lady Europa. Fulcanelli would have recognized the Star Palace as a philosophical dwelling par excellence. Its form, based on the interlocking triangles of the star hexagram indi-

cates the marriage of "that which is above with that which is below". Three doors to the Star Palace confront the viewer; "Europa", "Alchemelia" and "Factum". "Europa" and "Factum" introduce us to the key personalities and events of the Rudolfian era. Obscure but pivotal characters such as Kepler, Nostradamus and Iobst Burgius set the stage for this most unique historic moment. One learns here for example that Rudolf II himself inspired William Shakespear's characters of Hamlet and Prospero from the Tempest.

"Alchemelia", the core enactment ritual of this CD magnum opus, requires the interlocutor to select ingredients; metals, planets, astrological signs and elements that harmoniously blend into a boiling caldron. Incorrect ingredients invoke a demon. Correct ingredients unlock animated hermetic video sequences and music from Maier's Atalanta Fugiens followed by objects from Rudolf's curiosity cabinet. Multimedia technology recreates the political, scientific and religious ambience of this age. As a product selected to accompany the 1997 Rudolf II and Prague Exhibition this CD succeeds admirably.

Yet only twelve of Maier's fifty fugues present themselves here. The authentic spirit of his ingenious hermetic document eludes us. Joscelyn Godwin's contemporary edition of Maier's masterpiece remains the definitive version of this text. Atalanta Fugiens and the Greek myth of the champion virgin track star and her clever suitor elegantly veil the competitive relationship between mercury and sulfur as they integrate in the alchemist's sealed vessel. Maier exposes the alchemical import of many other myths in this timeless classic. Severe disappointment awaits hard core connoisseurs of this genre.

This CD features 148 images acquired from museums and libraries accompanied by spoken quotes available in 5 different languages. Hardware requirements include PC 486 or higher, 8 MB RAM, graphic card VGA, sound card Soundblaster compatible, CD Rom double speed, operating system Windows 3.1, 95 or 98. This product can be ordered on the Internet at: <http://www.sdmusic.cz/store/index.html>.



*Read another review by Joseph Caezza — next page.*

## FOR YOUR ALCHEMICAL LIBRARY



A book review by Joseph Caezza, Jr.

**PRAGA MYSTERIOSA: The Secret of the Prague Solstice**, Milan Spurek, 1996, Eminent, P.O. Box 298 Praha 1, 111 21 Czech Republic, hardcover, trilingual: Czech, English, German, Kc 299, \$11.10.

Milan Spurek made a major contribution to the *Opus Magnum* catalogue recently reviewed in the Stone (No.28). *Opus Magnum* chronicles Bohemian alchemy with the sophistication of Stanislaus Klossowski de Rola's *Golden Game* or Alexander Roob's *Hermetic Museum*. The present volume, *Praga Myste-riosa*, blows the lid off the ancient inner urban structure that imbues the "Golden City" with intense enchantment.

Most of the buildings that constitute key points in the ground plan's sacred geometry survive from Romanesque times. Final strategic structures were placed during the reign of Charles IV (1316-1378). Seven churches rank foremost among these landmarks in their capacity to figure four triangles that identify the four elements. Other intentionally placed churches delineate a trinity of crosses, the most significant of which traces the solstice. The axis of these crosses occurs at the Rotunda of the Holy Rood (cross) dating from the beginning of the twelfth century. Twelve lines formed by these crosses define twelve zodiac districts. These zones reflect their astrological signatures. For example three ancient churches dedicated to St. Clement, whose symbolic animal is the ram, can be found in the zone of Aries.

This book presents itself as perhaps the finest esoteric atlas of Prague. An entire chapter dedicated to the Old Town Bridge Tower that leads to Charles Bridge reveals a textbook of medieval astrology written in stone. The elements, planets, zodiac signs, lunar houses, aspects, planetary hours and even the lunar nodes are coded into its design. At the summer solstice the sun observed from the gate of the Old Town Bridge Tower sets upon the hill top castle horizon above St. Vitus cathedral at precisely the place under which the relics of St. Vitus are interred.

Recent Stone interviews with two prominent Bohemian Her-

meticists (See: issues No. 27 & 28) explored the postulation that the "Royal Route", the coronation path leading from the Powder Tower to Prague Castle and St. Vitus Cathedral constitutes a manual of alchemy written in the houses, streets and monuments. This book lends immense support to the thesis by demonstrating the awesome mystic structure of this city. Charles IV's passionate quest for numinous relics to implant as radioactive seeds in the many churches he built was augmented by thoughtful harmonic placement of these edifices. This sacred ambiance found further fortification by the powerful resonance of enchantment derived from rituals celebrated at these pivotal locations.

This oversized book printed on high gloss paper with sewn signatures features impeccable photography accompanied by erudite text. It epitomizes the highest standards of European quality. The reverse side of the dust jacket contains a map of Prague suitable for framing. This volume remains required reading for anyone determined to decipher the archetypal process encoded in the city that embodies the heart of alchemy's silicone valley.

Grateful thanks are due to Michael Pober who first called this book to my attention and thanks also to William Hollister who presented me with a gift copy of this volume.

## TIPS AND HINTS

By Russ House

The "LPN Furnace" has been referenced in articles. Members working in the Mineral/Metallic realm will find this useful for preparing regulus or glass of antimony, for example.

## Parts list:

- 32-quart aluminum cooking pot
- Bag of castable refractory concrete (A.P.Green Industries, Mexico, Missouri 65265 USA).
- Vermiculite (available from garden supply stores)
- Stainless steel tubing, or iron pipe, about 1-1/2" diameter
- Plywood for base (cut the corners off a square and reattach with nails to make short legs).
- Threaded rod, approx. 3/8" diameter (3 pieces cut to about 14 inches, 3 pieces cut to about 7 inches).
- 24 nuts and 24 washers to fit threaded rod
- Liquid propane tank, liquid propane torch head, connecting hose

*Article continued on next page.*

## TIPS AND HINTS CONTINUED

Tools required include a power saw (such as a sabre saw), wood and metal cutting blades, drill and bits, adjustable wrench, metal file (round).

The greatest problem is to cast the concrete pieces and to cure them adequately so that they do not break (or explode from trapped steam) when heated the first time. Read the manufacturer's directions carefully for the best results. I have made three furnaces, and am still learning how to make workable molds for casting the pieces. I have used plastic and metal to make molds. For the heated chamber, for example, two cylinders of sheet metal, one inside the other, makes a workable mold. All dimensions are approximate, and should be scaled around the crucible size you plan to use. Fireclay or graphite crucibles work very well.

The cast pieces are: (1) The heated chamber, which is roughly 5-1/2 inches outside diameter, with a 5/8 inch wall thickness. The height is about 7-1/4 inches. A hole must be cast for the steel tube or iron pipe to pass through. Viewed from the top, the pipe should not direct the flame to the center of the chamber, but rather should enter at an angle so that the flames travel in a circle, swirling around the crucible. The pipe insert should be level, however.

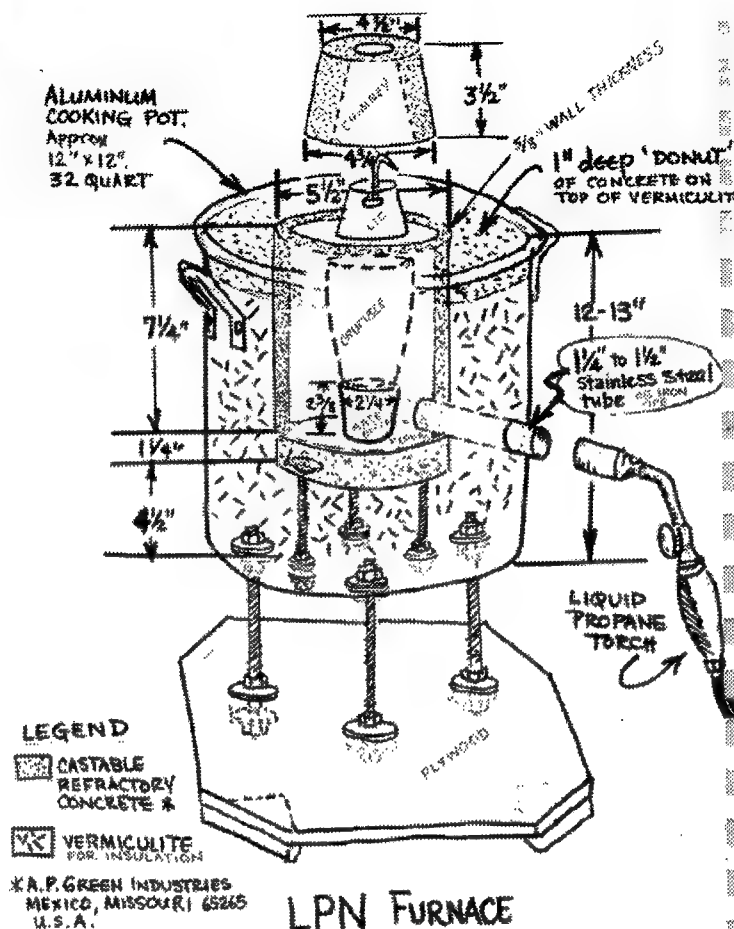
(2) The base which supports the heated chamber. It is the same diameter as the chamber, and should be about 1-1/4" thick. The three short pieces of threaded rod should be imbedded into it as it is being cast. A pair of nuts and washers can be cast inside to add stability. The nuts and washers on the other end are used to adjust the height of the chamber so that the top of it is flush with the top of the aluminum pot.

(3) A base block to support the crucible. A paper or Styrofoam cup makes an excellent mold. Make several. They are good practice to learn how your concrete behaves. The height should be such that the flame from the pipe is at the level of the base block rather than hitting the crucible itself.

(4) The chimney helps to retain heat while assuring that the gases are not blocked as they swirl up from the base and around the crucible. The dimensions are to be scaled to the chamber. Since the chimney is removed frequently, it is the part most likely to break, so plan to make two or three. Keep the wall thickness as thin as possible since it will need to be removed with tongs or with gloves and this is not practical if it is too heavy. A thickness of 5/8 inch is adequate.

(5) Crucible lid: flat cylinder with bent nail imbedded for a handle. You can mold it by partially filling a paper cup.

(6) The 'donut' on top is cast in place after final assembly. Its function is to hold everything in place. Make a vent hole about 1/2" diameter, to allow trapped moisture to be vented.



After the first four pieces are molded, holes are cut in the pot to allow the three threaded rods to pass through from the base. A nut and washer pair is threaded on the inside and on the outside bottom of the pot. Three more holes make the legs to support the furnace. Next, determine where to put the hole for the iron pipe. Remember that the base is to be adjusted so that the heated chamber is at the same level as the top of the pot. To cut the hole, you may want to drill a series of holes close together and then use a saw and file to cut and smooth the hole. Assemble all cast parts, fill all spaces well with vermiculite, pour the donut and the furnace is ready. You will need tongs, heat resistant gloves, protective goggles, a cap to protect your head, an iron rod to stir the materials, a long handled spoon to introduce the material to be fused, and an ingot mold in which to pour the fused material. **Safety Note:** This furnace must be used outdoors. It should also be allowed to cool before taking it back into a building. Fumes of metals are toxic. Molten metals are always dangerous, and there is risk of explosion, and severe burns. Wear sensible, flame resistant clothing, and leather shoes. Work with small amounts and practice all movements in advance. Plan ahead!



# THE STONE

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## MESSAGE FROM THE PRESIDENT

by Russ House



Spring is just around the corner for those of us in the Northern Hemisphere. This season is significant for the alchemical worker, and the article by Rubellus Petrinus is very timely. Much of interest regarding the collection of dew, and the preparation of it's nitre is explained in this contribution.

This issue also brings with it the 3<sup>rd</sup> in the series on Medicinal Alchemy by Paul and Micah of Al-Kemi. I have enjoyed these articles and hope that there will be more to come in the future. Joe Caezza writes of the alchemical symbolism of Mary Queen of the World Cathedral in Montreal.

### The 8th Annual Seminar of The Philosophers of Nature

**Dates:** August 13 – 16, 1999

**Location:**

AmeriSuites Hotel

5305 Weaver Parkway, Warrenville, Illinois 60555

Tel: 630.393.0400

Hotel reservations must be made by July 20, 1999 to obtain the discounted rate of \$89.00 per night. State that you are with the PON Seminar. Each suite includes a choice of one king-sized bed or two double beds, a sitting room with twin sleeper sofa, a kitchenette with refrigerator, microwave, stove top range, sink and coffee maker. Television, video player and fill bath are in each room. Indoor pool, workout room on site. Breakfast included with room cost. We used these facilities for last year's seminar, and they were excellent. Laboratory work will be conducted in a private laboratory near the hotel.

**Meals:**

Lunches will be available — details will be sent with registration packets with the May-June issue of The Stone. Restaurants are nearby for dinners.

**Events:**

- ♦ An introduction to spagyrics, hands-on workshops
- ♦ Mineral/metallic alchemy demonstrations
- ♦ An original play on Mystical Alchemy
- ♦ Alchemical Oratory work, contemplative exercises
- ♦ Fundamentals of Esoterics: The Mirror and Checkerboard Exercises. Awakening the Heart, and The Qabalaistic Formula
- ♦ The Middle Pillar: Building the Body of Light in Western Esotericism
- ♦ How to Establish and Run a PON Study Group

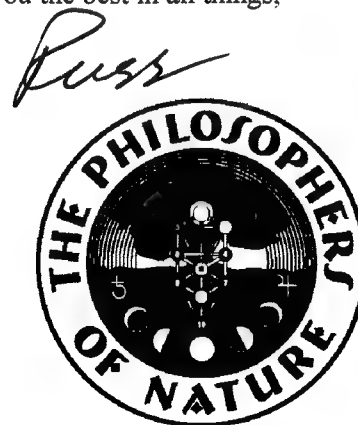
**Presenters:**

- ♦ Ray Cullen, Research Director, LABORA Project
- ♦ Jean Dubuis, Legate to Europe
- ♦ Anthony Follari, Researcher and educator
- ♦ Russ House, President
- ♦ Steve Kalec, LABORA Project Researcher
- ♦ Mark Stavish, Research Director, ORA Project

REGISTRATION FEES	PON Members	Non-Members
Individual	\$300.00	\$375.00
Couple	\$525.00	\$600.00
Day Rate per person	\$75.00	\$95.00

Please note that events and presenters are subject to change. Updates will be posted on our web site at [www.mcs.net/~alchemy](http://www.mcs.net/~alchemy) and included in the registration packets which you will receive with the next issue of The Stone.

Wishing you the best in all things,





## Medicinal Alchemy: Healing at All Levels

by Paul & Micah of Al-Kemi

In our first two articles, we discussed some basic ideas of spagyric and alchemical work, and how these ideas can be applied as part of a healing system. We also explained the role that the seven classical planetary energies and archetypes play in this system, and examined the qualities and energies of each of the planets. We introduced some methods for working on a practical level with these energies, from the simple work with a planet ruling an organ to be worked on, to the more complex system of constitutional healing. Finally, we mentioned some approaches to integrating the planetary energies into the self at the higher levels of being in order to bring about spiritual growth.

To begin explaining these ideas and techniques in-depth, we will start with the simplest approach, which uses planetary sympathy and antipathy to bring balance to the being.

In this approach, the starting point is the planetary energies and their rulerships and attributes, as explained in the second article. Each planet rules organs and organ systems, as well as herbs and the healing effects they manifest. These rulerships are called sympathies, and working with sympathy is the simplest way to integrate medicinal alchemy into healing work.

This work of sympathy is a way of working with the chain of influence that begins at each planet, arriving on earth and affecting its inhabitants. Each planet's energy has an affinity for some types of healing effects over others, and each herb manifests more of one planet's energy than others. By starting with a plant ruled by a certain planet, and then working on that plant alchemically and spagyrically to focus and magnify that energetic rulership, another link in that chain is created. The final link is made when the spagyric medicine is chosen and taken to support the imbalanced organ, according to its rulership. By supplying that organ with the planetary energy which is at the core of its function and being, a greater balance is achieved, and a more harmonious constellation of inner energies is created, mirroring the outer one of the universe.

The support-by-sympathy approach is a simple and direct way of achieving balance, and is analogous to taking vita-

mins, which do not usually have a direct effect upon disease, but help the overall functioning of the body in its own efforts to heal. A more direct approach, which is targeted at specific ailments, is working with antipathy.

All philosophies and spiritual systems acknowledge the existence of pairs of opposites: yin/yang, male/female, etc. The planets, too, follow this pattern, and their actions of opposing or modifying each other can be used as healing tools.

As stated before, diseases are ruled by the planetary energies, both according to the organs affected and to the qualities, actions, and results of the disease. Some diseases are hot or cold, or wet or dry, some have to do with building up and some with degeneration. Looking beyond the simple organ rulership to examine other potential energies involved in the imbalance is like doing surgery with a scalpel instead of a machete. The following rough outline of some of these effects can be used as a start to this work.

### Moon

The Moon rules any diseases which are cold or wet in nature. It should be noted that, in this system, we think of temperatures both in literal terms and as effects or actions, in much the same way as Ayurvedic or Chinese medicine do. Thus, "cold" can mean literally cold, as in hypothermia, or it can mean stagnant, not moving, inactive, or dull. Some examples of that type of cold would be edema or water retention, or sprains and injuries which are swollen and not clearing up. These examples also show the wet aspect of lunar problems. Poor circulation is a cold ailment both literally and energetically, and sinus congestion is another example of a wet imbalance.

For antipathy, the Moon's influence is most used against the Sun's imbalances. A good example of this is sunburn, an obvious disorder from the sun, which is helped by the cooling and moisturizing effects of the lunar herbs aloe and cucumber.

Secondly, the soothing, relaxing effects of moon herbs can be helpful in problems caused by the aggressive, stimulating effects of Mars, another hot planet. An example would be the common use of Passionflower in cases of stress or hypertension.

### Mars

Mars rules any diseases which are hot, active, or related to stimulation. Fever is the most common example, along with swellings which are hot, as opposed to the stagnant swelling of the Moon. Rashes and irritations are also ruled by Mars, as are any illnesses caused by stress or aggression, such as ulcers or hypertension.

The primary opposite of Mars is Venus. This opposition is best illustrated by the interplay of organs and effects occurring in venereal disease. Ruled by Venus (hence the name) and manifesting on her organ of the skin, it also affects the sexual organs of Mars. Mars rules lust and sexuality, whereas Venus rules the higher love which transcends the physical. When there is overindulgence in the Mars level of love, its opposite Venus becomes imbalanced. Both planets are useful in treatment, Venus for skin-toning effects, and Mars to support the immune system.

The other energetic interaction for Mars is with the Moon, as described above from the Moon's perspective. The wet, congested, boggy or poorly healing conditions ruled by the Moon are often helped by Mars' action of stimulation, heating, and movement. Mars can also be used to give more force to any other planets' influence.

### Mercury

The swift messenger and go-between, Mercury rules any imbalances of balance- that is, any problem arising from lack of adaptability or preponderance of one energy over another. Mercury does not have a clear opposite as the other planets do, rather, it contains within itself a complete set of sympathies and antipathies. This coherence gives Mercury a strong intelligence towards balancing and adaptation, helpful in cases of lack or excess. Mercury herbs are most often marked by this paradoxical ability; as non-specific balancers and adaptogens, they are the great helpers of the plant world. Another important manifestation of Mercury as adaptable go-between is the use of Mercury herbs as helpers in formulas. In Chinese medicine, for example, Licorice is used for its specific effects, but also to make formulas more palatable, and to lessen side effects from other herbs and focus and direct their action.

### Jupiter

Jupiter rules expansion, growth, and the anabolic processes of the body. Jupiter also rules judgement, both in the mental sense and in the sense of the organs' and cells' reactions to processes and situations. Consciously overeating is an ex-

ample of a Jupiter imbalance, but being overweight even with a sensible diet is Jupiter as well. In that last, more subtle case, the imbalance of Jupiter is seen at the cellular level, where calories and food are stored as unnecessary fat instead of burned off, a sort of poor judgement of the metabolism. Any building up or increase of tissues which is unhealthy, then, would be Jupiter, from the overeating example to tumor growth.

Jupiter's opposite is Saturn, and Jupiter's open, expansive qualities can be used to counteract the cold, dry contraction of Saturn. A good example of this would be any type of stone or calcium buildup, as in the kidneys, which would be ruled by Saturn's hard mineralizing influence. Many herbs which help break up and remove stones are ruled by Jupiter, and act by stimulating bile in Jupiter's organ, the liver.

Jupiter can also be used where tissue growth and weight buildup are wanted, as in recovering from a long illness (chronic, slow or long-term and wasting diseases are ruled by Saturn) or in eating disorders.

### Venus

Venus rules the kidneys, skin, and the heart chakra. Venus also rules beauty, the arts, refinement, and true love of a high, spiritual nature. Venus' influence is seen in herbs which are astringent and toning to the skin, cleansing in a mild, non-purgative way, and, on a spiritual level, in herbs which promote affection and closeness, or are aphrodisiac.

As already described, Venus' opposite is Mars, who focuses on many of the same relationship issues, but in a more gross physical way. Venus can be used to temper this influence and bring more spiritual aspects to relationships. Venus' beneficial influence on the skin is most often useful in cases of Mars-ruled rashes, irritations, and infections, as seen in the common use of Venus-ruled Witch Hazel to treat scrapes, rashes, and acne. Venus can also be used where toning and astringency are needed, but the overly shrinking or drying action of Saturn would not be wanted.

### Saturn

Saturn's influence is cold, shrinking, drying, and stabilizing. Saturn rules the mineral and structural tissues of the bones and teeth, and mineral buildup in general, especially calcium, as discussed above. This mineralizing effect can be useful in cases of broken bones or poorly healing injuries.

Saturn's shrinking, drying influence can almost be like squeezing a sponge, draining the tissues of the body. This can be used to tone the tissues and detoxify to remove Jupiter's unwanted weight, and to help clear up injuries and swellings when Mars' action could be too heating or stimulating. Yerba Mansa is a southwestern herb of Saturn, much used in cases of arthritis, an ailment of the bones and toxic buildup in the joints, causing inflammation which would be further aggravated if Mars was used to stimulate clearing of the joints. This example is one of both sympathy and antipathy, of organ support (bones) and disease opposition (shrinking of inflamed joints).

### Sun

The Sun is warming and stimulating, but not in as tense a way as Mars. Mars stimulates and clears influences, purging them from the body, whereas the Sun relaxes and opens, moving energy around the body. This is why, for poor circulation and the associated coldness of the extremities, Mars may seem initially to be the best warming choice, but actually Sun is preferred. Mars herbs, such as cayenne, do initially stimulate circulation and warm the body, but this warming influence extends past the boundary of the skin, outwards through sweat, which eventually has a cooling effect. The Sun, too, stimulates warmth, as with Ginger, but this warmth is circulated through the body, not pushed and purged outwards, and so is more effective.

It is interesting to note that many solar herbs are considered uplifting, cheering and anti-depressant, in much the same way as the Sun itself, coming out from behind clouds. The Sun's opposite, the Moon, rules the night, and rules many "dark" disorders such as depression. St. John's Wort is a suddenly popular example of using the Sun in antipathy to the Moon, and is often helpful in Seasonal Affective Disorder, which has many lunar aspects: a cyclical nature, emotional upset, and arising from lack of sunlight.

This list is in no way comprehensive, but it should be a good start to supplementing simple organ support, according to the rulerships described in the previous article, with a more targeted and directed attack on ailments and imbalances.

The second level of healing work is the constitutional system. This system works with the classic alchemical levels of being- Salt, Mercury, and Sulfur. These three aspects of being are considered the energetic building blocks of all natural things, and humans are no exception.

Constitutional medicine works with the three levels as a diagnostic tool, in which each of us has a specific planetary rulership on each of these levels, determined by examining the date and time of birth. At that moment, a sort of energetic snapshot was taken and imprinted on each of us, in much the same way as a traditional astrological chart is considered a picture of your being. While the traditional astrological chart is a picture of various influences from all aspects of life, such as love, career, and so on, the constitutional rulership is specific to your health and wellness, and to ways of maintaining balance and health in an individualized way.



The first level of the constitution is the Salt level, corresponding to the physical body and its attributes. Salt is the lowest and most dense level, the level of solidity, the body and the physical being. In Alchemical healing, the Salt level corresponds to the physical body of a person, different for each of us, and reflecting in a material way the more ethereal aspects of our selves. This is not always the level of the root causes of illness, but it is often the level at which symptoms manifest. The planetary rulership of the Salt level gives insights into the physical qualities, weaknesses, and disease tendencies for each of us.

The Salt level moves on a cycle of planetary influences in 3 hour 26 minute intervals, the result of dividing a 24-hour day into seven periods. This cycle, shown in Chart 1 (see next page), is seen in Vedic astrology, the A.M.O.R.C.-published book *Self Mastery and Fate with the Cycles of Life* by H. Spencer Lewis, and more recently in the work of Frater Albertus.

The interval from 3:25-6:51 am, the pre-dawn and dawn cycle, is the interval during which the life force, or prana, is the strongest, and is ruled by the planet which rules that day. The successive intervals repeat in a cycle in the following order: Saturn, Jupiter, Mars, Sun, Venus, Mercury, and Moon. This is also the order of planetary influence in

the descent of matter into creation, according to Qabala.

To work medicinally at this level, the hour and day of birth of the patient must be found. Then, the chart is consulted to determine the planetary rulership for the time interval during which the patient was born.

**Chart 1**

	Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
Daily Rulership	☉	☾	♂	♀	♃	♀	♄

Hourly Rulerships:

12:00 am-3:25 am	♂	♀	♃	♀	♄	☉	☾
3:25 am-6:51 am	☉	☾	♂	♀	♃	♀	♄
6:51 am-10:17 am	♀	♄	☉	☾	♂	♀	♃
10:17 am-1:42 pm	♀	♃	♀	♄	☉	☾	♂
1:42 pm-5:08 pm	☾	♂	♀	♃	♀	♄	☉
5:08 pm-8:34 pm	♄	☉	☾	♂	♀	♃	♀
8:34 pm-12:00 am	♃	♀	♄	☉	☾	♂	♀

In the spagyric work with plants, the Salt resides in the mineral components of the plant and the hard structural tissues. Since alchemically all things contain the same three levels of being, to determine a plant spagyric to the Salt level of being in humans, the Salt level of the plant would be included in the tincture. This is done by making a simple tincture, at a fairly unrefined level, and adding the ash of the plant body, which is its Salt-level attribute and gives its energies body and physical being. A simple spagyric prepared this way, using a plant under the same planetary rulership as the Salt level of the person, would be used to support the physical level of being.

Mercury is the the middle level of being. This is the level of fluidity, and is the spirit or life essence animating a being.

The Mercury level is the mediator between the etheric, planetary energies above and the physical constellation of the body, as well as the mediator between the other two levels of being. Because of this, the Mercury level is often an effective entry point to work on imbalances, as it has the most contact with the other levels of self.

The planetary ruler of the Mercury level is the quality for which you have the most need throughout life, and determines your healthy qualities and strengths. It is also the level of imbalances from an emotional or mental cause, even if they have progressed enough to manifest physically, and the level to use to boost overall vitality and energy.

The Mercury-level rulership is determined by the day of birth, according to the common, traditional planetary daily rulership- Monday is Moon, Tuesday is Mars, Wednesday is Mercury, Thursday is Jupiter, Friday is Venus, Saturday is Saturn, and Sunday is Sun. The weekday of birth for any date can be found by using a perpetual calendar or consulting an ephemeris.

In the plant kingdom, the Mercury resides in the alcohol, which is the carrier of the life force. Using a highly concentrated and purified alcohol, and refining the plant ashes to become a pure salt, determines a spagyric to the Mercury level. Using the Mercury level of spagyric for the proper planetary rulership affects and balances the astral, mental, and emotional aspects of being, as well as boosting overall life force and vitality.

The highest level of being is Sulfur, the most subtle and etheric aspect of the self. The Sulfur is the soul, which brings the intelligence to the body, and is the inner, eternal form. From a healing perspective, the Sulfur level deals with all forms of pre-disposition towards or away from imbalances and diseases, including influences such as genetic tendencies, karma, or pre-destination, as well as diseases which recur frequently, or are deeply ingrained.

The Sulfur level is also the spiritual level of being, and the level of the soul and its accumulation of past knowledge and experience. This level is often the most difficult to treat, as it is so subtle, but the results of great spiritual imbalance can be very destructive in all areas of life, and the rewards of a balanced and meaningful spiritual life are now acknowledged by even mainstream medical researchers.

To determine the planetary ruler of this part of the constitu-

tion, the time of birth is again examined, but with a different chart, from the work of Agrippa. This chart, shown in chart #2, changes each hour beginning at sunrise

To use this chart, it is necessary to know the day and time of the patient's birth, as before, and also to know the time of sunrise on that day, in the place where the patient was born. The time of sunrise begins the first hour in the "Hour" column. To find the patient's planetary ruler, go down the hour column until you reach the one-hour period after sunrise during which the patient was born. Then, go across the columns until you are in the column of the day on which the patient was born. There you will find the planetary ruler of the Sulfur level.

Example: a patient born at 2:30 pm on a Tuesday, on which the sun rose at 5:45 am. That day, 5:45-6:45 am was the first hour, 6:45-7:45 am was the second hour, etc. Therefore, the birth at 2:30 pm occurred during the ninth hour of that day, which, on Tuesday, is ruled by the Sun.

In the plant kingdom, the Sulfur resides in the essential oils. Essential oils are the soul of a plant, as well as being the carrier of scent, the most etheric aspect of plants. To create a spagyric which is directed at the soul body, all aspects of the extract should be as refined as possible, so that they become more spiritual/etheric than physical, and the essential oils should be the main focus of the extraction process.

Working at this level balances the planetary energies according to their pure energetic qualities, which may or may not affect physical health. The work with the Sulfur level supports the soul level of being, by entering vibrationally at the soul level and adjusting it to a higher state of being. When this higher state of being is achieved, it is as if the lower vibrations of disease cannot reach you, and the state of balanced health is much easier to maintain.

More importantly, though, the Sulfur-level work begins the work of personal spiritual growth and development, bringing the planetary balance to the internal subtle qualities, and enabling more powerful and successful magickal or spiritual work with the planetary archetypes. By working to strengthen and fortify yourself at this level, a more refined and strong spiritual body is created, which can then go on to the advancement, development, and personal perfection that is the aim of alchemy.

Chart 2

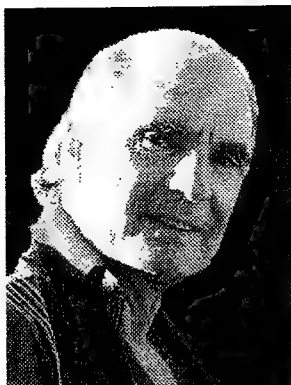
Hour	Sun.	Mon.	Tues.	Wed.	Thur	Fri.	Sat
1st	☉	☽	♂	♀	♂	♀	☿
2nd	♀	☿	☉	☽	♂	♀	♂
3rd	♀	♂	♀	☿	☉	☽	♂
4th	☽	♂	♀	♂	♀	☿	☉
5th	☿	☉	☽	♂	♀	♂	♀
6th	♂	♀	☿	☉	☽	♂	♀
7th	♂	♀	♂	♀	☿	☉	☽
8th	☉	☽	♂	♀	♂	♀	☿
9th	♀	☿	☉	☽	♂	♀	♂
10th	♀	♂	♀	☿	☉	☽	♂
11th	☽	♂	♀	♂	♀	☿	☉
12th	☿	☉	☽	♂	♀	♂	♀
13th	♂	♀	☿	☉	☽	♂	♀
14th	♂	♀	♂	♀	☿	☉	☽
15th	☉	☽	♂	♀	♂	♀	☿
16th	♀	☿	☉	☽	♂	♀	♂
17th	♀	♂	♀	☿	☉	☽	♂
18th	☽	♂	♀	♂	♀	☿	☉
19th	☿	☉	☽	♂	♀	♂	♀
20th	♂	♀	☿	☉	☽	♂	♀
21st	♂	♀	♂	♀	☿	☉	☽
22nd	☉	☽	♂	♀	♂	♀	☿
23rd	♀	☿	☉	☽	♂	♀	♂
24th	♀	♂	♀	☿	☉	☽	♂

*From the authors: For more information on Medicinal Alchemy and Spiritual Healing, please contact us or visit our website at: [www.al-kemi.com](http://www.al-kemi.com). Please also note that, since the first article in this series, our e-mail address has changed to: [alkemi@al-kemi.com](mailto:alkemi@al-kemi.com).*

Spagyrics:

## The Dew

by Rubellus Petrinus



The dew or celestial water is the nocturnal atmospheric condensation under the influence of the Moon, and, according to the alchemical tradition, it is the privileged vehicle of the universal spirit. The old alchemists beheld the celestial water with great appreciation. In the countries of central Europe, they recommended that one collect the dew in the months of March, April, and May, because in those months it holds a very special virtue as it is impregnated with the universal spirit.

In the center and south of our country (Portugal), the best weather to collect the dew occurs in the months of March and April. In years of little rainfall in the spring, in the month of May, the herbs of the grasslands begin to dry thus hindering the condensation of the dew. Besides being so little in quantity as to not justify the spent effort: the dew collected in these conditions is dirty. We have had the occasion of verifying this personally.

At times, in his books, our Master (Solazaref) makes reference to the celestial water (dew) as an analogy for when there is a condensation of vapors in a vase or in a distillation.

We saw an Iberian alchemist, who is very much known in your country for the books he wrote about "your" alchemical work, when the corners of his lips twitched as we talked of the application of the dew in alchemy. He demonstrated in this way an ignorance of the alchemical reality.

If you ask one of "those" alchemists how the dew is collected and distilled and its salt is extracted, certainly they won't know how to answer you because that knowledge is not within their reach. It is in rare books where this operation is described. We learned it in Solazaref's books.

In our Art, this water is usually used as a vehicle in the treatment of the philosophical salts and other things.

The dew condensation is made during the night, closer to dawn. So that there is an abundant condensation, it is necessary that the sky is clean, cloudless, and that there are not winds or breezes, that is, in a calm night.

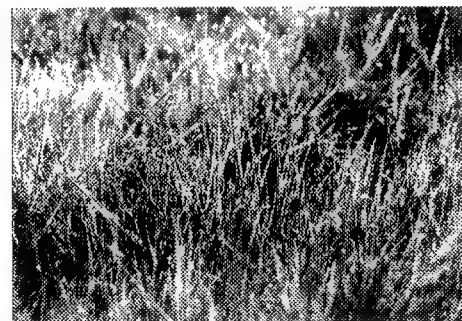
The suitable time to collect the dew, as we said, is in the spring during the first quarter to full moon.

There are few nights that offer the ideal conditions for collecting the dew. You will have to watch and take advantage of them when possible.

To collect the celestial water you will need a medium size cotton towel preferably very used, a 10 liter iron enameled basin, some 5 liter large glass bottles very well washed with water, a big plastic funnel and a very clean fine cloth to serve as a filter.

On the previous day, inspect the field where you will do your collecting. Watch for the best access road and other landmarks that will allow you to easily identify the place at night.

Choose a clean field, without pollution, with short herbs (grasses), with a maximum of height and away from urban areas.



Get up two hours before dawn but before you go to the place, verify the dew by looking at the roofs of the cars parked on the street in an open place away from the buildings. Look to see if the cars are covered with condensation. If they are that is a good sign. If there is no condensation on the cars, it is needless to leave your house because there is no dew. Please take our advice because we know it well owing to our own experience.

If there is abundant condensation, move to the chosen place carrying all your material. The towel should previously be washed in rainwater or spring water.



When you arrive to the chosen place, unfold the towel and spread it on the ground at the edge of the field. Attach a thin rope on the two tips for dragging it over the grass.

Drag the extended towel slowly so the towel will absorb the celestial water that is on the grass. When you begin we suggest you pay attention to the towel's weight because when it becomes soaked with dew it will weigh more. When you see that it is saturated, stop and thoroughly squeeze it into the basin.

The dew, at this time of the year, is at a lower temperature than the air: about 5 degrees plus or minus (in my country) so, for that reason, your hands will be very cold.

Continue in the same way dragging the towel and when it is saturated again stop and squeeze it into the basin until it is full. Now, take a 5-liter large bottle and put the funnel into it. Use a cloth for a filter and drain the liquid into the bottle.

Don't forget to take a flashlight because, as we told you, dew collecting should be done before dawn and sunrise.

Continue until the first rays of the dawn begin to appear on the horizon then stop. Collect your dew and equipment and return to your house. In one night, in good conditions, you will be able collect more than 10 liters of celestial water.

The collected dew is a lightly yellowish color of tea and it is scentless.

The first time we observed it we thought this color was owed to the dust that was in the grass where it had been collected. For confirming it the next night, when the sunbeams began to appear on the horizon and there was good visibility, with a very clean sponge we carefully collected the dew deposited on plants that were very clean and without any pollution. The color was exactly the same.



Once you arrive at your house, while still in the darkness, pour the liquid from the 5 litre large bottles through a funnel with the filter cloth into a 20-litre large glass bottle and close it well with a rubber stopper. Arrange the large bottles in the basement sheltered from the light.

If it is possible for you, that is, if you live in the country, on full moon nights, pour the dew in a big plastic basin and leave it exposed to the moonbeam during the night. It will absorb the universal spirit and increase its virtue. Collect it before sunrise.

Fill at least a 20 liter large glass bottle, or more according to your needs, and let it stand still in the basement during one month. At the end of that time transfer 5 liters of dew into a 5 liter bottle. Do this operation at night while using a small flashlight.

During this time the dew putrefies and, after that, all the matter that was in suspension will rest on the bottom leaving a limpid and transparent liquid.

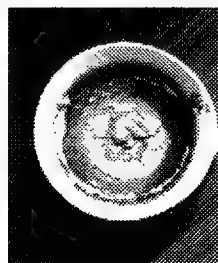
Pour 5 liter of (clear) dew into a 6-liter cucurbit like the one that is used to distil the spirit of wine and vinegar. Then attach the still head and a 2-liter recipient and distil in a moderate fire not above 60 degrees [Centigrade]. It will take more than one week to distil everything depending on the size opening at the neck of the cucurbit. You must not forget that this operation is



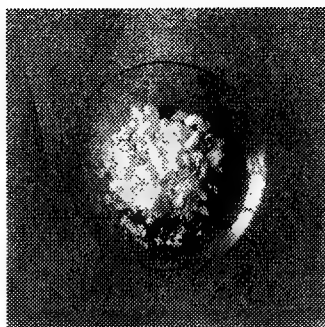
to be made in darkness. Keep the distilled dew in 20 liter glass large bottles, within the shelter of the light.

After everything is distilled, there will be dregs in the bottom of the cucurbit that you will pick up and save.

Distil all of the dew in the same way and always save the dregs. After you have distilled 40 liters of dew, pour all the dregs in the cucurbit and distil to dryness. Remove the kaput and calcine it in a mud or stainless steel porringer on a gas stove with very strong fire. Extract the salt by leaching with the distilled dew. You will obtain some 20 or 30g of salt.



This dew salt, still raw in the alchemical point of view, contains subtle nitre that after being properly prepared, as Art demands, is used in the canonical dry way.



The collection and distillation of dew is a true Herculean work that requires much patience and perseverance. As we already told you in the beginning, it may not always be possible, even in favorable times, to collect the dew that you will need due to adverse weather conditions, such as rain, overcast sky, or wind, etc.

The distilled dew will be very useful in the preparation of the several canonical salts inherent to our Art.

For certain common operations, you can use instead of the distilled dew, rainwater (very clean and filtered), collected in the spring, preferably on thunderstorm days.

*Below are images from the Mutus Liber which were sent to us by the author of the article:*



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## Mary Queen of the World

by Joseph Caezza



The cathedral of Mary Queen of the World in downtown Montreal survives as a jewel of mystic enchantment not because of intentionally encoded alchemical symbols but rather because perennial wisdom asserts itself wherever an amplified perception comes into focus. Formerly known as the cathedral of St. James, this basilica was renamed in 1955. Much of the decorative art and texts adorning the frieze of the nave and arms of the transept deal with this apostle's life. Tradition places the final resting-place of St. James, the patron saint of alchemy and medicine, at Santiago de Compostella, Spain. A recent article in *The Stone* No. 26 explored the hermetic significance of this pilgrimage site.

Cathedral floor plans generally represent the human form (figure 1). The domed cruciform structure enacts a gesture signifying the archetypal process of life referred to by Hermes as "the operation of the sun". A cube indicating the earth element unfolds itself into a cross releasing a rising sphere of purified spiritual fire embodied in the dome. This image recalls the release of the spiritual fire, kundalini, from the cubic chakra of muladahara at the base of the spine as it rises up into the cranial sahasranam and beyond. Hermes admonishes "separate the earth from the fire".

Contemporary biology teaches a profane evolution comprised of natural selection, passive adaptation, survival of the fittest and random mutation. Alchemy rests upon the provable premise of sacred evolution wherein the forms of nature advance to accommodate ever-expanding consciousness. Thus lead evolves into gold. Thus the cubic form unfolded into the cruciform cathedral floor plan gives way to the more evolved form of the sphere of perfected consciousness embodied in the dome.

The cathedral of Mary Queen of the World constitutes a scaled down replica of St. Peter's Basilica in Rome. St. Peter's in Rome was built over an ancient temple to Cybele, the mother of the gods and the wife of Chronos. Her very name implies the cubic form of the earth element. In *Le Mystere des Cathedrales*, Fulcanelli traces her development from the Egyptian Isis to the Black Virgins of European Christianity. She manifests herself as the Hermetic Prima Materia.

The cruciform structure of Mary Queen of the World, mounted by a circular altar sanctuary and semicircular asp form the symbolic Egyptian Ankh or crux ansata signify the universal life force hidden in matter (figure 2). Students of alchemy understand this image as the prima materia. One sees mounted on the asp of this cathedral a statue of Mary bearing this well known symbol for the Prima Materia (figure 3). "Thou art Peter, and upon this Stone I will build my church" appears in Latin around the inside of the dome above the altar to further enhance the sense of Prima Materia.

No description can account for the sensation of holiness experienced during a walk up the main aisle of this cathedral. A psychic residue pervades the atmosphere. The air resonates with the presence of angels, saints and all the pious parishioner who have come before. Sacred space reverberates with the hallowedness of all the masses ever celebrated here. Ancient relics radiate a field of force that elevates the pilgrim into expanded consciousness. Here the cabalistic import of the word "tem-ple" reveals itself as time (tem) and place (ple) exhaust themselves into the eternity of pure BEING.

Gloria Patri, et Filio, et Spiritui Sancto, Glory be to Sulfur \* functional consciousness, Salt \* fixating form, and Mercury \* animating substance, Sicut erat in principio, et nunc et semper: et in saecula saeculorum, amen. As it was in the beginning, Is Now and ever shall be, world without end. Amen.



Note - Figures unavailable at press time.

## FOR YOUR ALCHEMICAL LIBRARY

**The Dwellings of the Philosophers by Fulcanelli**

The long awaited English translation of Fulcanelli's Les Demeures Philosophales is ready! The true identity of the alchemical adept calling himself "Fulcanelli" has never been publicly discovered but there are few who

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## TIPS AND HINTS

**Unattended Filtration of Rain Water**

by Russ House

*Reprinted from Ora et Labora No. 6, June 1994*

Two years ago I was collecting large amounts of rain water, and had an idea to make my work a bit easier. It takes much time and attention to filter five or ten gallons of water. One day an idea surfaced which worked quite well for me. The container of unfiltered rain water is placed on a lab bench, and the container to receive the filtered water is placed on the floor. A stand with a large funnel is set over the container on the floor. Filter paper or clean cotton is placed in the funnel.

One then needs a length of non-reactive plastic tubing (such as Tygon), and an adjustable screw clamp. With this you will make a siphon tube with an adjustable drip rate. The clean plastic tubing is immersed in the rain water, and completely filled with water. Close both ends of the tubing with your fingers. One end is kept below the water level in the container of rain water and the other is placed over the funnel. Release the ends, and the water will begin to siphon. Use the adjustable clamp to slowly regulate the flow so that the water level remains constant in the funnel. It may take some effort to establish a drip rate of incoming water that matches the filtration rate, but once it is set, it is possible to spend the time in the lab on more pressing things, such as 'doing the dishes'.

It may be necessary to add some sort of weight to keep the tubing in the container of unfiltered rain water from sliding up and out of the water and stopping the siphoning. A large plastic hypodermic with the plunger removed, a small glass funnel or some similar item is suitable for this purpose. You can also use the siphon to draw out any settled debris so that it can be discarded before beginning to siphon the cleaner water. This prevents progressive clogging of the filter paper, and reduces the chance of contamination.



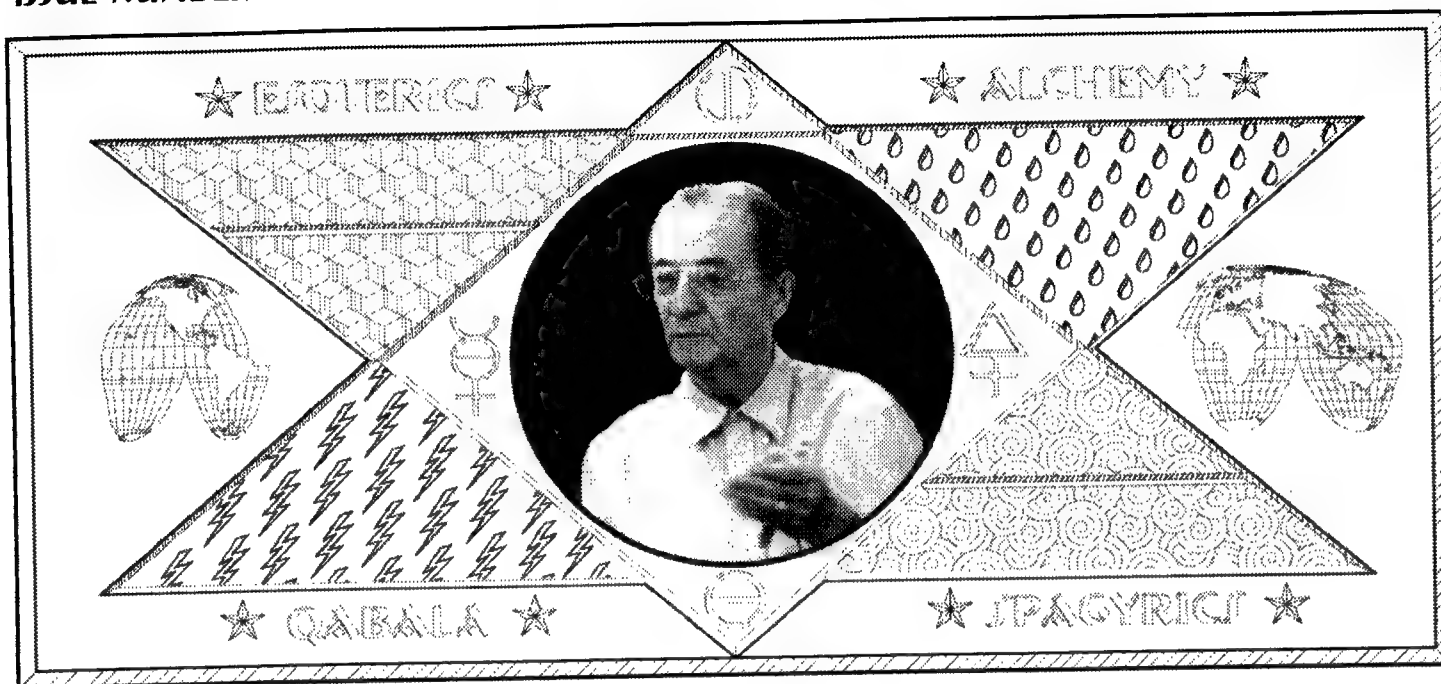
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## MESSAGE FROM THE PRESIDENT

by Russ House

## The 8th Annual Seminar of The Philosophers of Nature

**Dates:** August 13 – 16, 1999**Location:**

AmeriSuites Hotel

5305 Weaver Parkway, Warrenville, Illinois 60555

Tel: 630.393.0400

Hotel reservations must be made by July 20, 1999 to obtain the discounted rate of \$89.00 per night. State that you are with the PON Seminar. Each suite includes a choice of one king-sized bed or two double beds, a sitting room with twin sleeper sofa, a kitchenette with refrigerator, microwave, stove top range, sink and coffee maker. Television, video player and full bath are in each room. Indoor pool, workout room on site. Breakfast included with room cost. We used these facilities for last year's seminar, and they were excellent. Laboratory work will be conducted in a private laboratory near the hotel.

**Meals:**

Lunches are available, see details in the registration information which is enclosed. Restaurants are nearby for dinners.

**Events:**

- ♦ An introduction to spagyrics, hands-on workshops
- ♦ Mineral/metallic alchemy demonstrations
- ♦ An original play on Mystical Alchemy
- ♦ Alchemical Oratory work, contemplative exercises
- ♦ Fundamentals of Esoterics: The Mirror and Checkerboard Exercises, Awakening the Heart, and The Qabalaistic Formula
- ♦ The Middle Pillar: Building the Body of Light in Western Esotericism
- ♦ How to Establish and Run a PON Study Group

**Presenters:**

- ♦ Ray Cullen, Research Director, LABORA Project
- ♦ Jean Dubuis, Legate to Europe
- ♦ Anthony Follari, Researcher and educator
- ♦ Russ House, President
- ♦ Steve Kalec, LABORA Project Researcher
- ♦ Mark Stavish, Research Director, ORA Project

Please note that events and presenters are subject to change.

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Day Rate per person	\$75.00	\$95.00

## Your registration packet is included with this issue of The Stone.

*On a personal note:* Sue and I are off to Paris, courtesy of my employer. We will celebrate Jean Dubuis' 80th birthday with good friends, and take time to recuperate from what has been a very challenging phase in our lives. A relaxing visit with friends recharges our batteries, and inspires us. When we return, Sue will continue her 'magic' to prepare for the upcoming seminar. I am pleased that the entire board will be together this year for the seminar, so that you will have the opportunity to let us know how we are doing, to encourage the things we are doing well, and to work with us to help improve the association. We have managed twelve years together thanks to the many members and supporters, and to the handful of people who have devoted significant parts of their lives to this dream (you know who you are...). While we have achieved some good things, I hope that we will continue to discover new vistas together. I think that life is not meant to be viewed through the rear-view mirror.

With well wishes, and with hopes of seeing you in August.





## An Interview with a True Son of Hermes

by Joseph Caezza

"Stanislaus Klossowski de Rola", the name invokes awe among all students of alchemical wisdom. A true son of Hermes, he carries himself with the aristocratic grace and charming innocence of Antoine de Saint Exupery's "Little Prince". He is the son of Count Balthasar Klossowski de Rola, acclaimed by some as one of the greatest living painters of this century. Stanislaus inspired a reevaluation of the alchemical tradition with his two books, *Alchemy: The Secret Art* and *The Golden Game*. He was a close personal friend to Eugene Canseliet, the direct disciple of the legendary adept, Fulcanelli. Stanislaus lived for many years in Sri Lanka and was personally acquainted with the renowned authority on Eastern wisdom, Lama Anagarika Govinda. More recently he has been involved with the motion picture industry and lives with his son in Malibu, California. During the recent Bohemian Golden Salamander tour of September 1998, the hermeticist, Dan Kenney, acted as my agent and at great personal sacrifice followed Stanislaus from Prague to a hunting lodge just outside the ancient mining village of Kutna Hora. There he engaged this revered author with my questions.

As the son of the famous painter, Balthus (Count Balthasar Klossowski de Rola), do you still stand in your father's shadow or have you carved out your own piece of space?

Well it depends: on the one hand all children of famous people are invariably forced to deal with this problem and with the inevitable, often unfavorable, comparisons made by others between themselves and their forbears. Also, there are people whose interest in one stems only from who one's father is. But, on the other hand, I have benefited tremendously from being my father's son. He is truly an exceptional human being who has instilled in me standards of the highest order. Then again I very much have gone my own eccentric way to live my own life. Still, he does cast a long shadow...

Medieval painters often elaborated their own pigments out of metallic ores. Examples include Naples Yellow (lead an-

timoniate  $Pb_3(SbO_4)_2$ , Vermillion (cinnabar  $HgS$ ) and Orpiment (yellow arsenic sulfide  $As_2S_3$ ). Could you explain the role of the artist's amplified effort of perception required for hermetic insight and describe the role of color in alchemical work?

I don't know what you mean exactly by the "artist's amplified effort of perception required for hermetic insight..." By "Artist" I presume you mean an Alchemist. If so, provided one prosecutes one's research work in the correct fashion, hermetic insights do not require amplified efforts of perception, but diligent study of the best books, including prayer and meditation, which in turn gives birth to these mysterious insights that strike like lightning... However, unless you seize them, and make them fast, they are very fugitive. In other words, truths that seem unforgettable are indeed forgotten.



The role of color is well known in the alchemical work. There are three basic colors. Everybody knows that... The Nigredo, or black, being the first sign of success, the second sign comes with Whiteness or Albedo, and the final Perfection, Tyrian Color or Rubedo, is when the final fixity is attained. There are other colors of importance such as green, which symbolizes the living state, the life force. Alchemists oppose greenness, a life to death, to suggest that metals that are taken from the mine and can be bought from a shop are dead metals and have to be reincruded, in other words, brought back to life. That is the green and there are a number of other colors which are the fugitive colors, symbolized by the peacock's tail. They appear and they disappear. The best summary in English, of the succession of colors is in an exposition upon Ripley's Vision by Philalethes, which I included in *Alchemy: The Secret Art*.

Cyliani's classic *Hermes Unveiled* contains a masterful riddle. At the threshold to the temple, the celestial nymph explains that he can accomplish nothing without solving it: "From One, By One, Which Is Only One Are Made Three, From Three, Two, And From Two, One." This seems to be a

reference to the Golden Mean proportion, often designated by the Greek letter phi. This living function defines how all things grow in Nature. What has "growth" got to do with the Great Work of Alchemy? How does it relate to practical procedures?

The role of growth, as it is phrased, is an obvious one. It's parallel is a wedding of two opposite natures, they have a child, the child must be fed and (it) grows. In that sense, the role of growth is an analogical one. Art is helping Nature to achieve its stated aim. Everything grows.

The process itself is about growth. It is about growing one thing from another thing. In other words, the Stone of the Philosophers must become the Philosopher's Stone. So it's a journey from the One to the One. You have to identify the first One, which is the Alpha, and the Omega is the Philosopher's Stone.

*Cyliani's aeronautical voyage seems reminiscent of Peter Pan's journey to Never-Never Land in the recent movie, "Hook". It also calls to mind a recently published account of a yogi, Swami Satyeswarananda Giri, in his biographical, Babaji, The Divine Himalayan Yogi. This yogi spent 12 years doing intense sadhana in the Himalayan mountains, after which he was approached by a semi-divine saint who took him on a similar aerial voyage. This same account describes how, at one point, this semi-divine saint momentarily transformed himself into a woman and then back into a man. It recalls Canseliet's description of a similar episode with Fulcanelli in Spain. Is the actual historic reality of these accounts as significant as their archetypal symbolic value?*

Well, I can only really talk about the Fulcanelli episode because Canseliet has told me a lot about it. Canseliet explained how, a long time after the philosophical death of his master, he was invited to go to Spain and there he was taken to a mysterious estate where people walked about dressed in ancient costumes. The story is somewhat reminiscent - although he wasn't aware of it for a long time - of the famous story of two ladies who were in Versailles and saw all sorts of 18th century happenings. Canseliet was coming out of this lab that he had been given to work in and he had his braces hanging off his shirt and shoulders, his shirt was untucked, he was sort of scruffy and he felt bad because suddenly, around the corner, came this Queen who was accompanied by a couple of women. They were dressed in magnificent costumes. There had been children playing, also dressed in these ancient costumes, and he thought "Oh, how marvelous that these kids are looking after

these clothes so well." And as the Queen went by and he was sort of frozen on the spot, she turned her head and smiled. He was shocked to recognize his Master. So how that applies is that: Fulcanelli, at that stage, was the incarnation of Lady Alchemia herself. That's the best interpretation of that. Now, again, it is up to each person to whom these things occur to give whatever "spin" they want on such an incident.

*Jean-Julien Champagne, Pierre Dujols and Rene Schwaller de Lubiez hold nominations as candidates for the identity of the personage behind the Fulcanelli myth. Schwaller appears as a leading contender because of the striking parallels between his work on the Egyptian temple at Luxor, which bears cathedral symbolism, and the material presented in Fulcanelli's The Mystery of the Cathedrals. Could you please comment on this?*

I certainly can. My first reaction is to exclaim that all these theories are quite ludicrous and are not convincing, either. But you must understand that because of my friendship with Canseliet I witnessed his sadness and indignation when we discussed Champagne's name in that connection. I have already told Kenneth Rayner Johnson that it was absolute nonsense. However at the beginning of this year I read Al-Kemi: A Memoir, Hermetic, Occult, Political And Private Aspects Of R.A. Schwaller De Lubiez by Andre Vandenbroeck. This work quotes Schwaller giving a lot of details about Fulcanelli which relate to Champagne.

Nevertheless something is wrong, it just does not quite hang together. In Fulcanelli Devoile by Genevieve Dubois she reproduces a fascinating letter precisely written by Canseliet to Schwaller de Lubiez (dated December 1932), wherein he writes: "It is possible that my name on the back of the envelope may not be absolutely unknown to you, as closely connected to Mr. Champagne in the last years of his life, you might have heard of me. Since his death, I am pursuing the goal of a seven-year collaboration that had us rent two adjoining garrets, 59bis Rue Rochechouart. I had both the luck and the pleasure to receive in the last few days the loan of a most interesting book: Adam L'homme Rouge and thus to learn what our mutual friend had omitted to tell me - that you are the author of this curious and learned work. You are displaying therein a profound knowledge of the subject of primitive androgyny as well as highly philosophical preoccupations, the very ones that Mr. Champagne embraced when he returned from Plan de Grasse. (Schwaller's home and laboratory), and which seem to have upset his former conceptions..." Canseliet goes on to describe how they both yielded to this new direction

and went back to studying the caput mortem of the first work... Champagne and Schwaller had worked on discovering the secrets of medieval stained glass. They actually elucidated the enigma, pierced the mystery and were able to reproduce it. After nineteen years of work, they managed to discover the great secret. Now Canseliet, in that letter, would not address Schwaller as "Possibly you know who I am, etc. etc." if Schwaller had been Fulcanelli in the first place.

Furthermore, Genevieve Dubois suggests that Canseliet himself was the victim of some mystification... She came to the conclusion that Schwaller, Dujols and Champagne were in fact, the authors, a triumvirate - in other words, the works were not the work of one man but of three people together, hidden under the identity of Fulcanelli. This can not be correct because everything Canseliet has told me about the matter refutes that. And what he wrote about Fulcanelli would point out that Fulcanelli was about 80 years old in 1922. So, you can count back and look at the dates of Schwaller, Champagne and Dujols. They don't correspond to anything like that. At any rate, ultimately, does it really matter? The answer is: It doesn't. And today people spend so much time looking at the outer reality and searching for that, instead of studying the Work. People want to know the autobiographical details about people and "pin things down".

Well, they can't and it doesn't matter. The hermetic philosopher, at a certain point, transcends his identity and doffs off his ego-mortality, and enters into the Absolute. And the bargain for that is that you totally abandon who you were because it's totally irrelevant. It's like a husk that drops away.

*When we consider the value of an alchemical tome, for example, The Rosary of the Philosophers, is the text an end in itself or is laboratory work required? Do you have any favorite hermetic tracts that you continuously read?*

Good texts are extremely useful and there can be no practice without a sound basis in theory. And the only way to acquire this theory is by diligently reading, reading, rereading again and praying and working. So practice eventually completes all this reading. On the other hand, alchemy goes far beyond theory and practice into a living reality of its own.

The Hermetic Triumph is one of my favorites. Hermes, Sendivogius, Basil Valentine, Bernard Le Trevisan, d'Espagnet, Zachaire - these are the ones I read and reread and Fulcanelli, of course.

*The Hermetic Triumph, like Paracelsus' Alchemical Catechism, argues against vulgar mercury and gold as ingredients for elaborating the Philosopher's Stone. However, Henri de Lintaut's 1700, L'ami de L'Aurore (Friend of the Dawn), documents the technical details of this practice. When vulgar mercury is incubated with vulgar gold by a competent operator for a certain duration under precise temperature control and astrological influence, it becomes animated and fermentable. It may be a practical possibility, but does it obscure more profound metaphysical principles? Was it the clarification of these principles that motivated the author of The Hermetic Triumph?*

He doesn't say that... he doesn't say that, at all. I mean, there is an argument in The War Of The Knights which is the first part of The Hermetic Triumph which is in three parts. The interview between the two protagonists that follows is an elucidation upon this treatise. So, in that first part gold and mercury are arguing their worth against that of the Stone saying "you're a vile thing, etc. etc.". These questions are asked in The Hermetic Triumph. Philalethes brings up what you're mentioning here, but it is a very deceptive way to work. There's a certain process whereby one can take - it's not vulgar mercury - but one can take gold and reincrudate it and extract its seed. That process is extremely difficult to do - very interesting, but very, very costly. And the chances of erring are tremendously great. What can happen there is that you lose the whole thing and you'll end up with nothing but scoriae that are absolutely worthless. I have discussed this before with Canseliet at length, but I do not believe that it is a very good idea to deal with vulgar mercury in the first place. And vulgar mercury, by the way, can be a reference to the first mercury. So, it's a difficult thing because, again, we get into the tremendous semantics of alchemical literature.

*The recently published Opus Magnum catalogue which chronicles Czech alchemy features never before published illustrations from a Bohemian tract, Symbola Chirographica. Could these illustrations also appropriately accompany The Hermetic Triumph? Do they document the same process?*

(Leafing through the catalogue): They are very good, classically based - but the style is rudimentary - but they are very interesting hieroglyphs... with precious indications. Of course, you could say they illustrate the same process since they deal with exactly the same thing. But could they illustrate The Hermetic Triumph? I don't think so.

They're not at all in that kind of style... but, in a way, they

could. I mean, it's a 'Yes and No' kind of answer. We're looking at them as we speak. It's hard to know what you mean. "Do they illustrate the same process?" They illustrate the whole process of alchemy... See (pointing to an illustration), the salamander and the pelican... what is very interesting is this (pointing to another)... this sign all over the place - very, very good... that I've never seen... always the orb - it's a very good indication (closing the book). It is a good manuscript to study and the iconography is, although not of high artistic quality, certainly very eloquent.

*You were personally acquainted with Lama Anagarica Govinda, a towering pinnacle of authority on Eastern wisdom. His introductory forward appears in W.Y. Evans-Wentz's classic Tibetan Book Of The Dead. His Foundations Of Tibetan Mysticism remains to be an acclaimed source work. All his writings constitute true gems of wisdom. You knew him personally. What was he like? Did his relationship with his wife, Li Gotami, actualize the alchemical concept of the "Soror Mystica"? Could you explain that kind of relationship?*

Lama Govinda was, perhaps, the greatest man that I've ever been gifted with meeting. He was a tremendously gentle and delightful man. When I first showed up on his doorstep at his Kesar Devi ashram in Almora, in the Himalayan foothills - which was more like a hermitage than an ashram, he opened the door. I introduced myself, and he said "Oh please come in. I know exactly who you are." And he made me sit down in this delightful drawing room and then he pulled out a book by Rilke - but I mean, it was almost instantaneous: he reached up, pulled out this book by Rilke, opened it, put on his glasses and he said "Oh yes, de Rola, right?" I mean the whole reference was right there - it was absolutely astonishing. And I felt as if I was a long lost relative, but in the highest sense of the word. I was very naive in those days and he always took time to explain things and show things in the most eloquent manner.

He used a lot of visual techniques to teach me things which were very, very useful. He taught me, for instance, when I asked him about the Outside at a very precarious moment, he came out with this beautiful definition and said: "Well, the Outside is the Inside veiled in mystery." That is very nice.

Li Gotami was a Farsi from Bombay. She looked like a silent movie star. She had that Clara Bow kind of look and was dressed in Tibetan cloths. She cut a most charming figure. She was absolutely adorable. She was a Soror Mystica in the sense that she was tremendously supportive of her husband, admired

him deeply, was always very discreet, and was a source of joy and gaiety in one's life there. But that's all I can say about it right now.

*You lived for many years in Sri Lanka, which, according to popular Tamil myth, is a small surviving landmass of an ancient submerged continent, possibly destroyed by the misuse of alchemical technology. Sri Lanka even today remains the domain of the Hindu divinity, Muruga, a patron of Buddhism as well as the Tamil Siddhar yogic-alchemical tradition. The iconography of Muruga seems reminiscent of the western magnum opus. For example, according to popular myth, Muruga slays two great demons, which he transforms respectively into a rooster and a peacock. The rooster, hermetic herald of dawn, adorns his battle flag and the peacock becomes his mount or vehicle. The peacock often appears with a serpent clutched in its talons, implying the fixation of mercury. Muruga brandishes weapons of war in many of his 12 arms, which invoke the idea of the hermetic secret fire. His chief weapon, a broad bladed lance, is popularly recognized as the ascending kundalini or transmutative serpent fire. Could all of this be accidental coincidence or a folly of misapplied hermetic interpretation?*

There is a French expression that we taught Lubos Antonin today. It's called tremendously "tire par les cheveux", meaning "pulled by the hair". Because in India - or rather Ceylon - the peacock doesn't have at all the same signification as in western occultism. By the way, going back to the last question, one more thing I wanted to say about Lama Govinda, through whom I obtained a certain number of Tibetan initiations, is that thanks to his tremendous knowledge of western esotericism, he was very much instrumental in my turning back towards western esotericism, after a lengthy plunge in Tibetan secret doctrines.

To return to the second question, I don't see any connection - except fortuitous ones in the universal unconscious. Certainly you can read it that way if you want to, there's no harm in it. But that's not necessarily what it means.

*Could you tell us about your film making projects?*

I made a film called "The Shining Blood" which fell into distribution Hell. It recently again, has drawn attention back to itself by critics who initially disliked it, who could not "forget it" after seeing hundreds of films. Hundreds of films later, they have requested to see it again because, they said, they could not get it out of their minds.

The reason for that is that it attempted to use filmmaking in a classical fashion of an exoteric story having a completely esoteric content. Therefore, as everything had a secondary meaning - and the color was very meaningful in it and used on purpose in that manner - it was a mystical road movie, based really on the Arthurian legend and on the principle of "Amor Vinci Omnia". Love vanquishes all, - Love with a capital "L", transcendent Love, etc. So its not an easy film because its not an overt art movie or a strictly action film. But everything in the film is linked in a very thought out way. There is no detail in the film that is insignificant. But perhaps this is not apparent. It hasn't been apparent to everybody on the first showing. On the other hand, people steeped in Castaneda and interested in these matters have been utterly fascinated. And there are tremendous devotees of this picture.

I wanted to follow it up with a story which I've written on a sort of modern version of the myth of Venus and Tannhauser which is replete with hermetic imagery and deals with the conflict between the conception of love and desire, with small letters, as opposed to Divine Love and Divine Desire and the despotic rule of love. Again it's a form of initiation story and deals, like "The Shining Blood", with the transmutation of consciousness. I have several other projects in different veins. I've adapted Crowley's Moonchild which is also in the pipeline. You know that in Hollywood and elsewhere, projects take forever. My interest in these things is to cast as many bottles into the sea as I can. If I get help to realize any of those, it'll be good, but I'm not setting all my hope on it because I have other duties

*What kind of contributions to hermetic understanding can we expect from you in the future?*

I have several books I'm preparing, a number of translations, including the forthcoming Hermetic Triumph. I am still hoping to resolve this problem that we've had with Thames and Hudson over my work on the Splendor Solis and to come up with an acceptable compromise for all parties so that the many years invested in this project will come to fruition, otherwise I'll have to do it with another publisher. But I'm hoping to do it with Thames and Hudson. I also wanted to expand and present the material that I've discovered at the Vatican Library in a more complete fashion in a new book on alchemy in general. Furthermore I have a project presenting the iconography of alchemy in the 18<sup>th</sup> century, especially with the imagery of several manuscripts that are in France and representing some 160 odd pictures or more, and a number of 18<sup>th</sup> century prints, etc. That's just sort of the tip of the iceberg I'm working ac-

tively on. Plus, on this trip with my companions, we're constantly discovering new things. Thanks to Michal Pober and Dr. Lobos Antonin (1) we've been able to look at some extraordinary things which, of course, I'd like to include in a forthcoming publication. I should also mention Vladislav Zadrobilek (2) with whom we had a very important meeting at his house, which is full of treasures. He showed me a number of extraordinary source materials which could add extensively to another expanded book on alchemy.

*Stash, I'd like to thank you not only for making time here for us today but also for your life's work of keeping the dream alive. Thank you, Stash.*

(1) Dr Lobos Antonin was interviewed in the Stone, issue No. 27 see also:

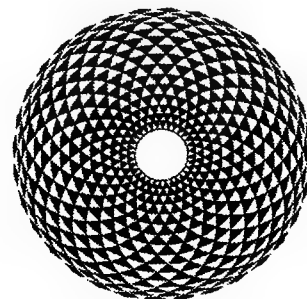
<http://www.levity.com/alchemy/caezza5.html>

(2) Vladislav Zadrobilek was interviewed in the Stone, issue No 28 see also:

<http://www.levity.com/alchemy/caezza6.html>

*This interview was conducted on the evening of September 6th, 1998 at the hunting lodge of Count Sporck, the 18th century father of Czech Masonry, on the outskirts of the ancient mining village of Kutna Hora in the presence of Art Kompolt, Lobos Antonin, Michal Pober and his dog Marushka. I must acknowledge profound thanks to Dan Kenney, the hermeticist who engaged Stash with my questions. Grateful thanks also to William Hollister, Dr. Lubos Antonin and Michal Pober for assistance in arranging this interview. Finally, a special thanks also to my Atalanta Fugiens, my Soror Mystica, Miss Natalie Collins who serves as my deepest inspiration.*

Vladislav Zadrobilek's monumental volume, Opus Magnum: The Book Of Sacred Geometry, Alchemy, Kabbala And Secret Societies Of Bohemia, mentioned in this interview is presently available from the book dealer, Todd Pratum, [www.pratum.com](http://www.pratum.com) or [knowledge@pratum.com](mailto:knowledge@pratum.com). It is reviewed at length in his recent catalogue No. 47 and in The Stone, No. 28.





## On the Twelve Keys of Basil Valentine

by Rubellus Petrinus

### First Key



A King on the left side and a Queen on the right standing in an open landscape. The King holds a sceptre in his right hand and the Queen holds a three-blossomed flower in her right hand and a peacock feather fan in her left. In front of the King a wolf jumps over a triangular crucible placed on a basin of fire. In front of the Queen, an old man with a scythe and crippled leg (a Saturn figure) steps across a fire on which a vessel (Cupel) is being heated.

Mr. Canseliet in French edition, "Les Douze Clefs De la Philosophie", comments on the first figure as follows: "The King and the Queen of the Work, that is, the gold and the philosophical silver, spagyrically designated by the wolf and the great metallic button on the cupel. This and the crucible in the middle of the flames, indicate clearly the dry way, in which represents a great place the secret fire..."

Albert Poisson in his book *Théories & Symboles Des Alchimistes*, p 87 says: "The gold and the purified silver constitute the remote stone matter. The Sulphur is extracted from gold, the Mercury from silver, being the closer matter."

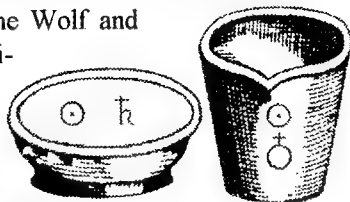
We will attend now to the text of First Key in its more essential parts: "Everything that is obtained from the mines has its value unless, indeed, it is adulterated." "Let the

diadem of the King be of pure gold and let the Queen that is united to him in wedlock be chaste and immaculate." "Let my friend know that no impure or spotted things are useful for our purpose. For there is nothing in their leprous nature capable of advancing the interest of our Art. There is much more likelihood of that which is in itself good being spoiled by that which is impure. Everything that is obtained from mines has its value, unless, indeed, it is adulterated. Adulteration, however, spoils its goodness and its efficacy." "As the physician purges and cleanses the inward parts of the body and removes all unhealthy matter by means of his medicines, so our metallic substances must be purified and refined of all foreign matter in order to ensure the success of our task. Therefore, our Masters requires a pure, immaculate body that is untainted with any foreign admixture, which admixture is the leprosy of our metals." "Let the diadem of the King be of pure gold and let the Queen that is united to him in wedlock be chaste and immaculate." "If you would operate by means of our bodies, take a fierce grey wolf, which though on account of its name it be subject to the sway of warlike Mars; is by birth the offspring of ancient Saturn, and found in the valleys and mountains of the world, where he roams about savage with hunger. Cast to him the body of the King, and when he has devoured it, burn him entirely to ashes in a great fire. By this process the King will be liberated; and when it been performed thrice the Lion has overcome the wolf, and will find nothing more to eat in him. Thus our Body has been rendered fit for the first stage of our work." "The King travels through six regions in the heavenly firmament, and in the seventh he fixes his abode."





Having in account that which the commentator says, and also Albert Poisson in reference of the figures of woodcut, everything would lead us to conclude that the King represents the gold that will be purified by the Wolf and the Queen the silver to be purified also by Saturn on the cupel, as one can see from the metallic button.



This purification process of the two noble metals was very usual in that time. This is a possible interpretation which to the first view seems the most appropriate and for a long time we accepted it but with reservation. If you read carefully the text of this first key, you will see that the Master does not make any reference to the purification of the Queen. He refers only to the King's purification and therefore our doubt arose.

Never accept willingly the comments of the translator and commentator. (French edition) the author of several books about our Art, whom we respected too much, because they do not agree with the text. We find it very strange that he did not make that correction.

Later, we acquired Basil Valentine's last published book, "Le Dernier Testament" (The Will and Last Testament). As the title indicates, probably, it will have been one of the last of the Master's books and perhaps one of the most generous and clear.

In the referred to book, we confirmed our reservation because the Master describes in clear language some of the keys of his book "The Twelve Keys" that, in the original, as we saw, are described in symbolic language. Let us see, then, what the Master says on the First Key, in p 215 (French edition): "*The First Key teaches to seek, if you want, your seed in a being or metallic substance that is the gold... The purification of the gold is made so that it is beaten well slim and very thin, then, molten and melted three times for the antimony, that after the King melted with antimony steady in the bottom, be recast before to be blown with very strong fire and then, purified by Saturn. Then, you will find the most splendid, more beautiful and highly more brilliant gold that one can want, similar to the clear radiance of the Sun and very pleasant aspect...*"

The text is clear and it does not lead to any doubts. Only the King is purified by the antimony or gray Wolf (the wolf jumping over the crucible) and, then, to the Cupel by means

of Saturn (the old man with a crippled leg and a scythe), having a cupel under with a metallic button of purified gold as the illustration shows. As the text of the Key refers to it, Saturn is the seventh city in the Celestial firmament (seventh alchemic planet). The Wolf represents symbolically the antimony and Saturn the lead.

Now I ask you: Why in the figure of First Key are the King and Queen together if in the text the Queen has no role? "Let the diadem of the King be of pure gold and let the Queen that is united to him in wedlock be chaste and immaculate." Where in the text has the author said that the Queen is united to the King? When and how? Nowhere. Only the King is purified three times (symbolized by the three flowers) by antimony in a crucible and after by lead in the Cupel as you can read in text. In the Second Key we will see why.

## Second Key



This key refers to the preparation of the King's bath, that is, to the preparation of solar star solvent water. In the second key woodcut, a nude winged and crowned young man can be seen, to stand on a pair of wings, seizing two caducei, between two fencers who fight. On the right combatant's sword a Serpent is coiled and an eagle is landed on the sword of the one of the left. On the winged youth's crown is the spagyric symbol for mercury. We see, between the youth and the combatants, on the right side the Sun and on the left side the Moon.

The comment to the second key is the following (Mr. Canseliet's comments in the French edition): *"Expressive image of the Bride of the Great Work, substituting it a young man nude, winged and crowned, young mercury and small king, as attest the two caduceus where the stick gave place to the sovereign sceptre. He was born of the sun and of the philosophers' moon because they are debate the two fencers and, thanks to these, he wins in beauty, in purity, what loses with the heterogeneous faeces in volatility. This is that express the great abandoned wings and extended on the soil."* (Ed: the translation is not accurate).

In agreement with the illustration and according to the commentary, the symbolism doesn't seem to us difficult to interpret: the philosophical mercury (young winged man) is obtained by the solvent action on the first matter of the resulting water of the two champions' fight (two chemical opposite substances): one fixed and penetrating (snake) and the other volatile (eagle). This water is also the bath of the Sun and of the Moon.



Let us see, now, what the text of second key says in its essential part: *"In the same way our bridal pair, Apollo and Diana, are arrayed in splendid attire, and their heads and bodies are washed with various kinds of water, some strong, some weak, but not one of them exactly another, and each designed for its own special purpose. But you should notice that the King and his spouse must be quite naked when they are joined together. They must be stripped of all their glorious apparel, and must lie down together in the same state of nakedness in which they were born that their seed may not be spoiled by being mixed with any foreign matter. Let me tell you, in conclusion, that the bath in which the bridegroom is placed, must consist of two hostile kinds of matter, that purge and rectify each other by means of a continued struggle. For it is not good for the Eagle to build her nest on the summit of the Alps, because her young ones are thus in great danger of being frozen to death by intense cold that prevails there. But if you add to the Eagle the icy Dragon that has long had its habitation upon the rocks, and has crawled forth from the caverns of the earth, and place both over the fire, it will elicit from the icy Dragon a fiery spirit, which, by means of its great heat, will consume the wings of the Eagle, and prepare a perspiring bath of so extraordinary a degree of heat that the snow will melt upon the sum-*

*mit of the mountains, and become a water, with which the invigorating mineral bath may be prepared, and fortune, health, life, and strength restored to the King."*

If you read carefully the excerpt of the text, you will verify that, in the beginning, the Master refers to the engagement of Apollo and Diana and the waters with which the bridegroom should be washed. Already in the end, he says that the invigorating water of the bridegroom's mineral bath may be wisely prepared by two fencers. It is more than evident that he changes completely of speech and refers to the bridegroom bathing and not to the engagement of Apollo and Diana. He finishes advising that the mineral bath is prepared so that it

gives to the King the fortune and health. This is in agreement with the first key, because as we saw, the described purification refers just to the King, that is to the gold.

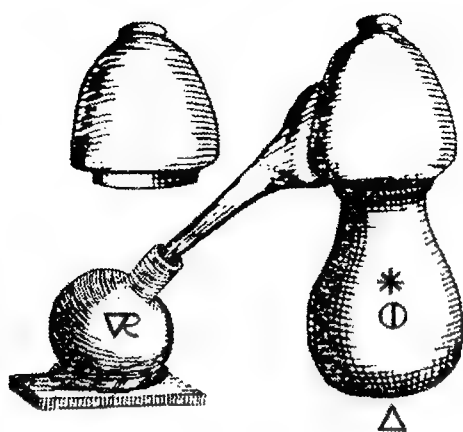
Finally, Basil Valentine tells, as the water will be prepared for the kings bath: *"But if you add to the Eagle the icy Dragon that has long had its habitation upon the rocks, and has crawled forth from the caverns of the*

*earth, and place both over the fire, it will elicit from the icy Dragon a fiery spirit, which, by means of its great heat, will consume the wings of the Eagle, and prepare a perspiring bath of so extraordinary a degree of heat that the snow will melt upon the summit of the mountains, and become a water, with which the invigorating mineral bath may be prepared, and fortune, health, life, and strength restored to the King."*

Transposing this for spagyric language, the Serpent represents the nitre and the Eagle the ammonium salt. Therefore, the referred to water will be prepared by the hot reaction in a Pyrex glass retort, with tubulure, of two contrary chemical substances, one fixed (nitre) and the other volatile (ammonium salt), both very well known to the alchemists from antiquity.

When these substances are mixed in proportions "ana" (equal parts) and poured by successive fractions into the retort (for the caloric action supplied by an stove with temperature controlled by a sand bath), a violent chemical reaction will be produced, that will cause a sudorific water to distil from the beak of the retort. Known as royal water, it has the property of dissolving the gold or King.

BASIL VALENTINE  
SECOND KEY



We don't want to omit giving notice, to all those that for curiosity or to confirm what we said, want to prepare this solvent water by the method indicated by the Master in this key, to abstain from doing it if they don't have laboratory experience and do not know the indispensable "hand work",

otherwise, they would be exposed to a great danger. The retort can explode because the excess inner pressure caused by the fast expansion of the gases. After the chemical reaction starts between the two belligerent (salts) it is uncontrollable and it would immediately break the retort, causing you serious burns. The technique to observe, as we already said, it is pour each time through the tubulature of the retort small amounts of matter and to replace the cover immediately.

Nevertheless, it continues to verify a divergence between the text of this key and its pictorial symbolism. The second key illustration shows us symbolically which are the necessary chemical substances for the preparation of this solvent water, as well as the goal: the obtaining and purification of the philosophical mercury. But we already know it and in the text it was very clear, that the purpose of this water is the King's bathing (dissolution), with the objects being the extraction of its mercury, of its salt and, mainly, of its alchemic sulphur.

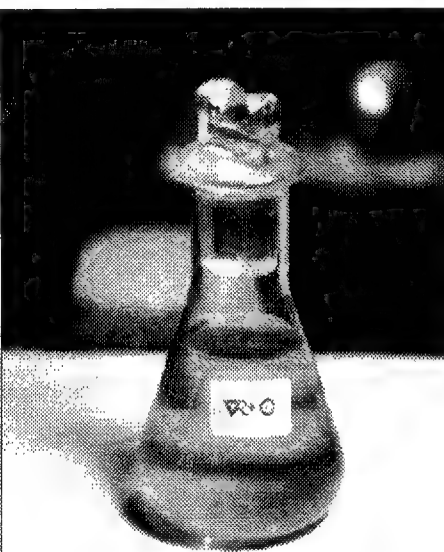
Let us see, now, which Basil Valentine says in the "Le Dernier Testament" (Will and Last Testament) in the second key, p 216, French edition: *"The Second Key. To notice my friend and take this thing to heart as very important for your work, so that you dispose your bathing correctly so that anything it is increased that is not necessary, so that the noble seed of the gold doesn't deteriorate for any annoyance or heterogeneity susceptible of destroying this seed, which being destroyed, it will be impossible to return it to the good state."*

*Therefore, take caution and careful to the teaching of the precedent key and which the matter that you shall take for the bathing composed of the suitable water for the King that shall be died there and his destroyed external form, so that*

*his pure soul can come out immaculate.*

*For this design, it is necessary that you serve of the Dragon and of the Eagle that are not another thing that the nitre and the ammonium salt of the which, after its union, it shall be made a royal water, as I will teaching, in the end the "hand work", when I describe the particularity of the gold and, well like this, the one of the other metals. However, you need know that such solution is not enough so that the King has still some intention of letting to leave his soul outside of its fixed body, as you can try...*

*As soon as your gold is dissolved in referred water and he reduced to yellow and beautiful oil, leaves it, then, in a very close vase to digest one day and one night in moderate bathing-maria; if there are dregs separate it and pour the pure and clean solution in a cucurbit or in another vase and it adapts it a chapter and recipient well closed.*



**The King in his Bath**

*Digest and distil this solution in the sand,*

*not very hot, mixed again and shaking the vase where it is the gold and the water from time to time and repeat this three times. Now, distil the whole humidity for the bathing-maria and you will find in the bottom of the alembic a powder of gold that you will place in an open vase on the fire of sand, for the space of one hour, until that the whole humidity evaporate."*

As you can see in the text of Basil Valentine's "Le Dernier Testament" the "nude winged young man" that symbolizes the Mercury in the illustration has no role in this key. Why? You will see it in the Third Key.

*We hope to print a translation of Rubellus Petrinus' article on the Third Key in the next issue.*

## FOR YOUR ALCHEMICAL LIBRARY

By Joe Caezza

**The Dwellings of the Philosophers**by **Fulcanelli**, Archive Press, 1999; 530 pp.

38 plates \$150.00 hand crafted, leather bound, limited edition, \$49.99 hardcover.

At last the eagerly anticipated English translation of the sequel to Fulcanelli's *Mystery Of The Cathedrals* has been made available by Archive Press. Never in the annals of Hermetic philosophy has any author been more passionate, explicit or exhaustive. Mind shattering in its revelations, here is a text of incomparable value. No student of Alchemy can afford to ignore this work.

It follows closely the structure of the author's earlier publication by creating in the introduction a sense of awe for the spiritual aspirations of the Gothic age. The body of the text entails intriguing Hermetic interpretations of medieval architectural ornamentation. However, this volume deals with secular edifices rather than Christian temples. Such buildings bear immediate living testimony to the great mystery of Being at the root of the Royal Art. Like its predecessor, this book concludes with a study of monuments dedicated to upcoming geological cataclysm, a subject especially appealing to contemporary millennial madness.

The first dwelling to receive exhaustive analysis, "The Manor of the Salamander" in Lisieux, Normandy, represents perhaps the product of an adept from a 15th century school of Hermeticism based in the nearby city of Caen. The so-called house of "The Man of the Woods" in the country town of Thiers offers similar iconography from the same period revealing the deeper nature of philosophical mercury. Fulcanelli devotes extensive attention to fireplace ornamentations from the castle Coulonges of Louis d'Estissas. The central motif of this complex of sculptures depicts two monstrous gnomes facing each other. They represent the two metallic principles, sulfur and mercury. D'Estissas, a contemporary of Denis Zachaire and Jean Lallemand may have been initiated by the sage Francois Rabelais. In the same geographic region as castle Coulonges can be found the "spells and wonders" of the castle Dampierre. One hundred and fifty pages explore the import of symbolism preserved in this fabulous yet unknown repository of wisdom.

Certainly the most memorable of all Fulcanelli's discourses concern the "Body Guards of Francis II". These four life-size

statues of the cardinal virtues exhibit in finest detail the most profound secrets of alchemy. Prudence for example crushes a serpent with her foot indicating the fixation of mercury. The back of her head reveals the Janus-like face of an old man, sulfur, that conjoins to her own mercurial nature. She holds a mirror identifying the prima materia, which reflects the archetypal process of nature.

This very complete volume features three prefaces to earlier French editions by Fulcanelli's disciple, Eugene Cansiliet. However the preface of translator Brigitte Donvez appears even more significant. Her fabulous abilities have also made possible the alchemical lessons of Jean Dubuis at the heart of *The Philosophers Of Nature*, an international organization devoted to practical laboratory methods. She vehemently denounces the misappropriation of alchemical symbolism by pompous psychologists, therapists and counselors who would reduce sacred mysticism to adolescent academic armchair acrobatics.

Fulcanelli clearly situates the symbolic components of myth in their rightful role as the functional principles of the universe. He sharply defines alchemy as a practical art distinct from spagyrics or archemistry. His detailed descriptions of laboratory operations that separate metallic sulfur from mercury rank among the most tantalizing illuminations this text has to offer. His persistent explication of Cabala goes further than any author before him to unveil the code that shrouds the best Hermetic texts.

The oblique style of discourse demands diligent rereading. The persistent student discovers details of operative laboratory manipulations distributed in discontinuous fragments within the body of the larger text. Even aspects of millennial cataclysm express phenomena occurring in the limited field of the hermetically sealed vessel.

This book constitutes a hard core guided tour through the tradition of alchemy. A myriad of surprises await even the most well read student. St. Vincent de Paul, "the father of lost children", an adept educated in Islamic tradition endowed hospitals and orphanages with the fruits of his labors. Jonathan Swift's *Gulliver's Travels* contains blatant references to Cabalistic wisdom. Long considered a buffoon, Cyrano de Bergerac finally earns recognition as a Hermetic savant.

This literature represents the unquestionable testimony of an illuminated adept. Speculation on the historical identity of its author remains an exercise in fruitless folly. Is wisdom ever a

stranger to folly? Can one invoke the privilege of Castaneda's "controlled folly" or the I-Ching hexagram of "youthful folly" in order to indulge such speculation? Andre VandenBroeck's Al-Kemi, A Memoir: Hermetic, Occult, Political And Private Aspects Of R.A. Schwaller De Lubiez (1987 Inner Traditions/Lindisfarn Press) reveals a clandestine collaboration between Fulcanelli and this obscure genius. Dwellings of the Philosophers contains an immense amount of insight also present in the writings of Rene Schwaller. Schwaller confided to VandenBroeck that Fulcanelli stole from him an original manuscript on the alchemical symbolism of the Gothic Cathedrals and published it under his own name.

*"He was too materialistic to appreciate the laboratory events, but that never got in the way of our collaboration. He was able to devise a procedure for any operation one could propose, and that was his importance, as a manipulator. His practice was fabulous, and I had it in my service. He did all the manipulations.*

*But the ideas that moved those hands, the ideas always came from me. Remember, when I say 'Fulcanelli', I mean that whole group of literati and puffers: Canseliet, Dujols, Champagne,*

*Boucher, Sauvage; they all contributed to give shape to Fulcanelli's production, once he had spread my ideas among them. He used my cathedral work as a vehicle, and a lot of talk about operations he has had contact with, thanks to me, but whose function, whose form, whose nomenclature he doesn't understand. And then the glitter all around it, the fantastic erudition, much of which can be traced to Dujols and some to Canseliet; add the artwork of Champagne, and you have a very salable book. They made a career out of it, but in the process, they missed the moment, they missed the Word..."*

*"...They did me a favor, though; they saved me from identifying my work with cathedral symbolism, which kept me available for Egypt, for Al-Kemi instead of alchemy. It is the same work of course, only in the language of our time, whereas Fulcanelli speaks in the language of the great medieval alchemical renaissance. But what we must be involved with now is not a renaissance, it is a resurrection. The Great Work is a work of resurrection..."*

*"...I was saying that Fulcanelli took it upon himself to publish what he had advised me not to bring out, as well as what he had sworn to keep to himself. You see, one good thing*

*about observing a vow of secrecy is that you will not talk about what you do not understand. In Fulcanelli's case what came out in print is hopelessly garbled, full of unnecessary obscurity and certainly of no use to any seriously practicing adept although it gives much ammunition to puffers with its nice-sounding phrases."*(1)

Schwaller's allegation appears highly credible considering his later work on similar symbolism found in the Egyptian Temple at Luxor. He spent 15 years of on site research at Luxor. Strangely, after twenty eight years of effort the English translation of Schwaller's magnum opus, The Temple of Man (Inner Traditions) has just been released as if to accompany Fulcanelli's masterpiece. After long hours of meditation on these texts, one ponders: Is the Temple of Man the Dwelling of a Philosopher? Is Egypt, known in ancient times as Al-Kemi, the source of alchemistic mysticism?

***"What we must be involved with now is not a renaissance, it is a resurrection. The Great Work is the work of resurrection."***

*-- R. A. Schwaller de Lubiez*

Amidst a vast amount of congruence between the ideas of Schwaller and Fulcanelli, one matter of laboratory insight stands out. VandenBroeck relates an episode from Schwaller's youth:

*"He then told me in considerable detail about the experience that had opened his third seven year cycle. Here, in a few minutes, his entire scientific orientation was determined. The experiment took place in his father's laboratory, and it was his father, a pharmacist, who manipulated a mixture of chlorine and hydrogen gas in the production of hydrochloric acid. As is well known, these components maintain their individual character as long as they are kept in darkness. Light however, even when diffused, will prompt a reaction. Under direct sunlight, an explosion occurs..."*

*"...Yet it was in the nature of fire that he found the essence of this moment of intellectual discovery which opened his third cycle. Fire had been the principle agent in the little experiments he had undertaken since childhood with a toy chemistry set; hitherto, he had known heat from the flame of a Bunsen burner to activate most reactions. Now he realized what a shallow conception of fire he had been entertaining. It appeared to him that a universal element, best named "fire", existed in the physical world, and was contained in a degraded state not only in flame and heat but penetrated physical existence through and through, its most refined occurrence being light."*(2)



Compare this to Fulcanelli's discourse from Dwellings of the Philosophers:

*"We have just spoken of fire; and yet, we only envisage it in its common form and not in its spiritual essence, which introduces itself in bodies at the very moment of their appearance on the physical plane. What we want to demonstrate without leaving the alchemical domain, is the grave error which dominates all of modern science and which prevents it from recognizing this universal principle which animates substance, to whatever kingdom it belongs. Yet it manifests itself all around us, under our very eyes, either by the new properties which matter inherits from it or by the phenomena which accompany its liberation. Light - rarified and spiritualized fire - possesses the same chemical virtues and power as elementary crude fire. An experiment with the object of synthetically creating hydrochloric acid (HCl) from its components, amply demonstrates it. If we put equal volumes of chlorine and hydrogen gas in a flask, the two gases will keep their own individuality as long as the flask that contains them is kept in darkness. With some diffused light, they progressively combine. But if we expose the vessel to direct solar rays, it explodes and shatters violently."(3)*

The most outstanding revelation from VandenBroeck's memoir of his studies with Schwaller concerns the elaboration of stained glass used in the great gothic cathedrals typified by the intense reds and blues of Chartres. Scientific analysis detects no chemical pigmentation yet the glass appears tinted throughout its mass. Schwaller explained to VandenBroeck the alchemical procedure by which the Chartres glass was dyed in its mass by the volatile spirit of metals. He had discovered shards of similar glass during his archeological research in Egypt.

*"I have retrieved fragments of this kind of manufacture in crucibles of early Pharonic sites. It is a nontechnical 'truc', the most readily available proof of alchemical manipulation, at least in our time. This is what I worked on with Fulcanelli. Once you can infuse reds and blues into glass in this manner, you have proved the gesture of 'separatio', you have 'separated the earth from fire, the subtle from the dense,' remember the Emerald Tablet. It takes great agility to separate while keeping both parts. Yet this is essential, for there must be body from which the spirit can rise, as there must be earth for the descent of fire. The glass is colored by the spirit of the metal, by the color-form."(4)*

Fulcanelli describes identical alchemical procedures in

Dwellings of the Philosophers (5). As in VandenBroeck's memoir these revelations represent the most dazzling illuminations this text has to offer. Is this a coincidence?

Schwaller offers brutal criticism of Fulcanelli's cabalistic exegesis. The excessive intellectual attempt to root French language directly to ancient Pelasgian Greek so as to make it a privileged vehicle for cabalistic expression, the so-called 'language of the birds', is wholly contrary to what is actually required for cabalistic interpretation. Beyond intensified perception, celestial grace and the intelligence of the heart what does one need in order to read directly the signatures of Nature? Fulcanelli's academic expositions remain hopelessly over-etymologized. Cabalistic expression and its interpretation appear only as symptoms of amplified consciousness. They are not its cause. After careful reading of Fulcanelli a bounty of deeper insight can be derived from study of VandenBroeck's memoir as well as the works of R.A.Schwaller de Lubicz.

The English publication of Dwellings of the Philosophers constitutes the culmination of fifteen years of intensive effort by a host of heroic individuals, many of whom studied alchemy with Albert Riedel at the Paracelsus Research Society. Seemingly insurmountable legal and technical obstacles to publication have been solved over the past decade by the dedicated workers of Archive Press.

Both the numbered, sealed, leather-bound edition with its marbled paper, red bookmark ribbon and gold salamander stamp limited to three hundred copies, and the cloth-bound edition of almost equal quality limited to a thousand copies, seem at first glance to exemplify the highest standards of bookmaking. Exquisite typesetting along with durable sewn signatures in both editions measure up to expectations. However, the illustrations would reproduce better if they had been printed on coated stock. Yet, these reproductions are of equal if not better quality than the original printing. The cheap bonded leather binding of the more expensive edition represents a grievous disappointment. This kind of bonded leather made from unusable scraps gathered off the cutting room floor and sometimes even from recycled old shoes, pulverized and mixed with glue, rapidly deteriorates due to its high acid content. It will easily chip, scratch and lose its water-repellent nature. At such a cost, one might also anticipate that the pages of the fine arts edition would have been gilded in gold. The lower priced cloth edition presents a much better buy. Online ordering and payment are available at <http://archivepress.com/publications.html>.



## References:

- (1) VandenBroeck, Andre, Al-Kemi, A Memoir: Hermetic, Occult, Political And Private Aspects Of R.A. Schwaller De Lubicz, (1987) Inner Traditions/Lindisfarne Press, pages 151-153  
 (2) VandenBroeck, Andre, Al-Kemi, pages 200-201  
 (3) Fulcanelli, The Dwellings Of The Philosophers, (1999) Archive Press, pages 51-52  
 (4) VandenBroeck, Andre, Al-Kemi, page 112  
 (5) Fulcanelli, The Dwellings Of The Philosophers, pages 88-91

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## HAPPY BIRTHDAY JEAN

**We wish Jean DUBUIS a  
happy 80th Birthday!**



Jean Dubuis, Legate to Europe for The Philosophers of Nature,  
 Founding President of Les Philosophes de la Nature.

**Jean, we thank you for your  
generosity and for your strength  
in Service.**

**It will be our great pleasure to  
have you join us at our 8th Annual  
Seminar.**

**By the way, how are things going  
on the new course?**

**With good thoughts for you,**

**Your Friends**



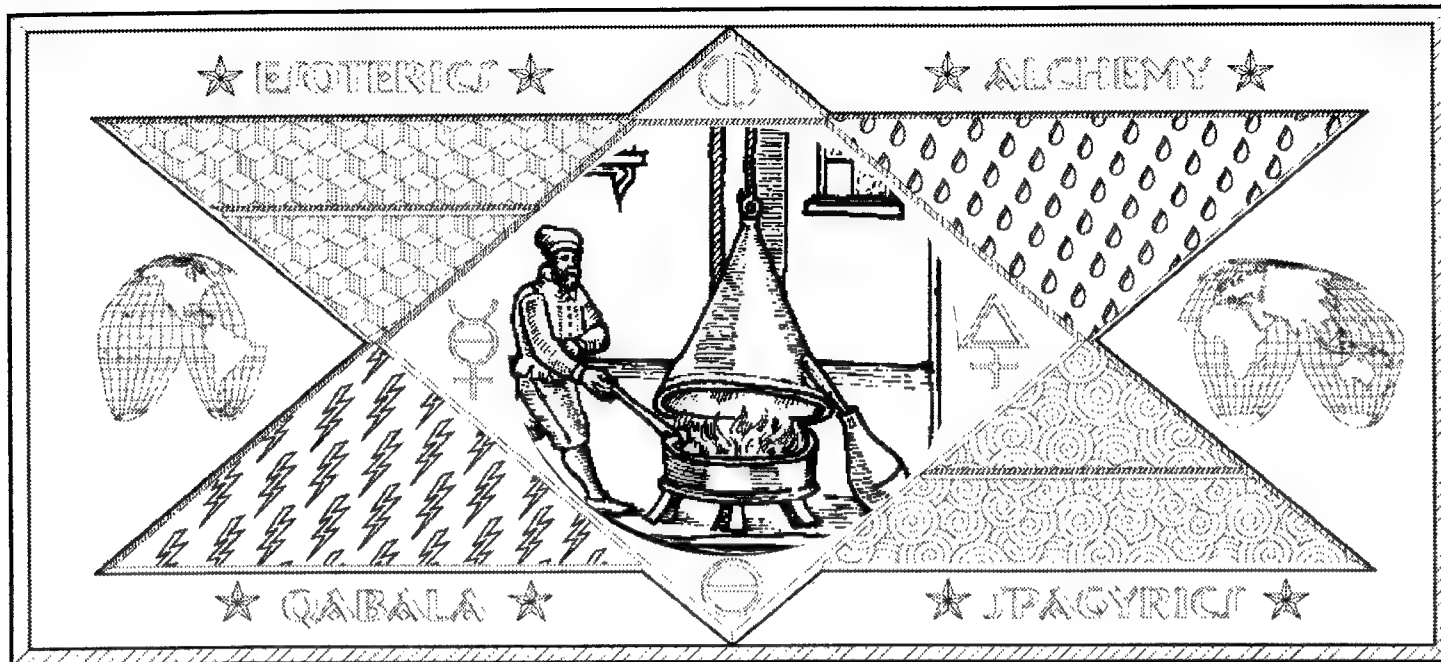
# THE STONE

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## MESSAGE FROM THE PRESIDENT

by Russ House

This issue of The Stone is late in being distributed for a number of reasons. For some time, Rick Grimes and I have shared the editorial responsibility for this newsletter, as his personal life has been increasingly demanding of his time. During a Board Meeting on July 25<sup>th</sup>, Rick explained that he must immediately end his responsibilities as editor for The Stone. At that time, we had only one article for the issue, and we were already late in going to press with the newsletter. Despite my plans to send a notification letting subscribers know about the delay, we were by now into the final stages of preparation for the annual seminar. As a result, I have been unable to get the newsletter published until now. I will continue to edit The Stone until further notice. I apologize for the lateness of this issue.

The 8<sup>th</sup> Annual Seminar was quite successful. Unlike the past two or three years, we didn't lose money (certainly not any significant amount!), and I think that the quality of the presentations was excellent. The attendance was smaller than in the past years, with about 32 persons attending, but it made for a very manageable and more intimate gathering. During late May, I had the idea to have the North American seminar instructors gather at our home for several days in advance of the seminar. I thought that this would give them an opportunity to make better preparation for their sessions, as well as to conduct some work in our personal laboratory and library, which would benefit this seminar and future projects. Miraculously all four instructors agreed to attend and changed their schedules to accommodate the longer time away from home.

I asked that each of the instructors contribute to this issue, concerning their experiences during the seminar and pre-seminar, and so there are contributions by Ray Cullen, Anthony Follari, Sue House, Steve Kalec, and Mark Stavish on the following pages. My own contribution to the seminar concerned the so-called vinegar of antimony. A brief summary appears in this issue.

**Regarding our preparations for the Year 2000:** our membership and subscriber databases are run on software and hardware that are Y2K compliant, and a backup system has been running a Y2K test for more than 14 months (the system thinks it is currently mid-February, 2001).

Ora et Labora.

### A Report on the 8th Annual Seminar

By Ray Cullen, Research Director, LABORA Project

*Sunday, August 8, 1999*

Sunday was a travel day. Before leaving for the airport, I checked my email for any last minute messages from Sue or Russ. There were two messages from Sue. I read the first, which just repeated the instructions for the upcoming meeting arrangements at the Chicago airport. The second message had no text, same subject as the first, and a file attachment. Normally I am more careful with file attachments and subject them to a virus scan. However, this time, trusting email from Sue, and expecting some little welcome graphic, I opened the file. Luckily, my ever present watchdog, Norton Anti Virus, gave me an alarm message that the file contained the Happy99.worm virus. I knew then that the week would be interesting. (See *VIRUS*, page 7).

The trip to Chicago was uneventful until the plane, while making its approach to the O'Hare entrance gate, put on its brakes in a panic stop. The pilot said that keeping your seat belt on until the bell sounds is a good policy.

Sue met me at the gate and stated that Mark and Anthony were arriving at the same time, so she had changed the schedule. After some wandering about, looking for the car, we found Russ, Mark, and Anthony. Luckily, Steve was driving separately from Canada.

Later that evening, at Sue's house, we discussed what we would do that week. After some thought, I announced that I would like to try some of the Flamel path work as described in the paper that Jean distributed at the last meeting. Since Steve and I were working on a Flamel manuscript translation, this activity seemed appropriate. Neither Steve nor I have an appropriate furnace at home for mineral work. A borrowed idea from real estate is "OPS," or Other People's Stuff. We would make mistakes using Russ's stuff.

*Monday, August 9, 1999*

The first thing to do is to grind some stibnite into powder, weigh it and calculate the weights of the other ingredients. We found that a sledgehammer and a brass bowl would make small chunks of stibnite plus some powder out of larger chunks. I weighed out some potassium nitrate and some potassium sodium tartrate. The recipe called for some

iron filings that I decided to leave out (or just forgotten) on the first melt. The recipe also said to first add a small quantity of potassium nitrate and wait for it to fume. Then add small quantities of the mixture to the crucible. Naah! Let's add a larger quantity to the cold crucible (to save time) and see what happens. **Don't do this at home.** While the mixture was heating, Mark came out to the furnace and said that the back of his head was hurting and wondered if something that I was doing might be causing the pain. (Note, the first warning.) I was tired of standing over the furnace (Hot) and wandered back to the lab to see what Anthony was doing. A few minutes later, I went back out and noticed that the furnace gas torch had gone out again. I had been having trouble with the torch going out due to wind gusts. I sat down in a chair placed near the furnace to re-light the torch and then noticed that the crucible contents had overflowed and had blocked the gas exhaust from the furnace. I picked the crucible out of the furnace to cool and walked back to the lab. Anthony immediately commented on a number of brown stains on my rear. Wondering where they came from, I went back to the furnace and noticed brown stains on the chair. There obviously had been an explosion in the crucible while I was away in the lab (convenient timing). After the crucible cooled, I chipped out the remains and cleaned out most of the overflow on the furnace. Some stains on the top will forever remind anyone using that furnace to be careful.

I started a new run, this time following the directions (well, some of them). I added a teaspoon of potassium nitrate to the crucible and heated it up until the salt fumed. I then began adding small quantities of the stibnite, nitrate and tartrate mixture (still no iron) and the chipped out remains (well, most of them) from the first run. This time the crucible contents were manageable, but each addition caused a violent action, sometimes splattering. I found the technique of holding the crucible lid with tongs as a shield while putting a teaspoon of mixture into the crucible generally kept the splatter off me. During this period, Steve approached me with the same complaint that Mark had made about pain on the back of his head. (Second warning) I do not think that Steve knew about Mark's earlier complaint at the time. After using all of the mixture, the resultant molten mixture was poured into a warmed steel conical mold. After cooling, a small button of antimony was broken off the brownish scoria. The button had the characteristic basket markings.

A third run was initiated before dinner by melting the light brown scoria with some iron filings and a little potassium nitrate. After pouring the molten mixture into the mold, another

good but small button of antimony was found. The scoria was now the characteristic black.

*Tuesday, August 10, 1999*

Since the antimony made by the previous day's procedures was insufficient to go to the next step, a new run was done using the same recipe as before, except now with the iron. A large antimony button was produced.

The previous two buttons and today's button were put together, melted with some iron nails, and then cast. The first set of twenty iron nails was dissolved. A second melting with twenty more nails was made. It looked as if some of the nails had dissolved. One more melting was then made with twenty new nails. No nails dissolved on the third melt.

The resultant martial regulus was purified by melting with potassium nitrate. The scoria was dark brown and black. A second melt produced a yellow scoria. One more melt producing yellow scoria was made. The resultant martial regulus cone was broken in half and showed a very nice crystal structure.

*Wednesday, August 11, 1999*

It was decided to use some of the martial regulus to make a lunar venusian martial regulus. The recipe given by Jean in his paper was used. Since these gas-fired furnaces do not get hot enough to melt silver, copper or iron, the antimony must dissolve the metals. The martial regulus dissolved the silver (bars and coins), native copper and iron filings. Potassium nitrate was added and the solution was cast.

The resultant lunar venusian martial regulus cone was very tough, not like the martial regulus. The small chip that we were able to finally break off after many blows with a variety of implements consisted of a violet homogeneous mass.

Steve and I decided to purify the regulus by melting with potassium nitrate. We did this one time with yellow scoria. We did not have a chance to break the casting since it was dark and we did not want to lose any pieces.

*Thursday, August 12, 1999*

This day was used to make some copies of some documents that Russ had in his library and to move to the hotel. Trips were made to town to pick up interesting items at a Science

Center and a brewery supply. I obtained some vinegar mother that I will probably write about in a future issue of the Stone.

*Friday, August 13, 1999*

Jean and Russ both said that the silver to martial regulus was too high (3:1). I told Jean that I was following his recipe. He said then that the recipe was wrong. Russ said that he had seen recipes with the ratio as low as 1:2. Jean said the retained sample of martial regulus crystals looked good, but he shook his head when we showed him the lunar venusian martial regulus cone.

Steve and I decided to attempt to break the cone so that we could each have a sample. It broke cleanly in half on the first try, indicating that the structure was more brittle. The interior though looked the same as on the first pour -- a violet homogeneous mass.

*Saturday, August 14, 1999*

The black scoria from the final martial regulus efforts seemed to be hydrosopic, since the original glassy fragments seemed to be decomposing. If Russ leaves the scoria alone for a while, he can possibly report on this.

*Sunday, August 15, 1999*

I had to leave the conference early, but I took back some interesting experiences that will help me in my future Flamel work. It is to be hoped that some of these experiences will help others who take this path.

### **Thoughts on the 8th Annual Seminar**

**By Anthony Follari, P.O.N. Instructor**

Dear Russ:

I wanted to thank you, again, for the opportunity to lecture at the 1999 Philosopher's of Nature Conference. It was a pleasure to share my processing methods and thoughts regarding spagyrics.

I have devoted a lot of time to the study and practice of spagyrics, but the 1999 PON Conference was the first opportunity I had to share my experience and information with a large group of individuals. It was quite different than working in the focused solitude of my own laboratory. I found it challenging to communicate to the "class" what spagyrics is

while simultaneously demonstrating my processing methods. Additionally, being unfamiliar with your equipment I felt, at times, like a chef cooking in someone else's kitchen. This "dilemma" kept me quite focused during my lectures.

In between my lectures, however, I was able to relax and enjoy the Conference. Of particular interest was your presentation on Vinegar of Antimony and the discussions that followed. I also enjoyed Steve's presentation on the volatilization of plant salts. The Conference afforded me the time to become better acquainted with the other participants and I made many new friends.

The real highlight for me, however, was the opportunity to arrive early to set up and do some personal experimentation in your laboratory. As I have already mentioned to you, I am interested in branching out into mineral and metallic alchemy but, until now, lacked a safe location and the experience to begin. Having access to your laboratory, library and, most importantly, your willingness to share your knowledge was more than just a motivator -- it literally jump started me full force into mineral and metallic work. I am planning construction of an outdoor shed as an adjunct to my indoor laboratory and am currently acquiring some more equipment, reserving my current equipment solely for work in spagyrics.

I am particularly interested in working with acetates and tartars, both of which I had the opportunity to work with while staying at your home. Not only did I gain some experience, I am now confident that I can proceed in a safe fashion on my own. This is an invaluable gift.

Thank you, again, to you and your wife, Sue, for a wonderful and enriching experience. Your hospitality and willingness to share so much of yourself -- from your home and personal laboratory to your knowledge and experience -- is deeply appreciated. The PON Conference was, for me, a remarkable and rewarding experience.

### **A Summary of Experimentation on the Vinegar of Antimony at the Annual Seminar**

**By Russ House, President, The Philosophers of Nature**

The preparation of vinegar of antimony is documented in numerous places in the literature of alchemy and early chemistry. The most familiar, perhaps, is that given in The Triumphant Chariot of Antimony by Basil Valentine. The descriptions suggest that it is an acidic solvent which will extract the sulphur of numerous metals, including gold. I showed a sam-



ple of a 'concentrated antimony vinegar'. It had made by pouring rainwater collected during a thunderstorm on powdered antimony ore. This had been macerated for two years at about 40 degrees Celsius in a sealed flask. The liquid was filtered and concentrated by distillation of the excess water. The concentrate was a strong reddish color. A test conducted during the seminar showed a pH between 0.0 and 0.5, indicating a very strong acid. Also shown was a sample of the concentrated vinegar which had been poured over gold leaf and placed in the same incubator for a long time. Large portions of the gold leaf had been stripped of all color leaving a clear 'skin' behind. The color of the now-viscous liquid was greenish.

A sample of the same antimony ore used to produce the sample mentioned above was placed in the thimble for extraction in a Soxhlet. The menstuum used was the 'fire' fraction of rainwater that had been previously distilled from putrefied thunderstorm water. Quickly, the color of the rainwater became a pale yellow, which continued to become stronger in color with each cycle. This ran overnight and was turned off for further work on the following day.

In the next session, the yellow liquid was tested with pH paper, and indicated a pH between 0.0 and 0.5. The liquid was then placed in a retort and slowly distilled. The clear distillate showed only traces of acid, while the yellow liquid was progressively concentrated to 1/2 of its volume. I placed some of this concentrated acid in the palm of my hand for a minute or two, to show that it was not corrosive despite its pH reading.

I suggested that this was a relatively safe and interesting project for those who would like to begin mineral work. My experience has suggested the following:

- The majority of antimony ore samples tested by me do not produce the same effects as described above, and will not acidify water by simple maceration.
- This leads me to believe that one factor may be the need for various 'impurities' or substances in addition to the antimony and sulphur that would compose a chemically pure  $\text{Sb}_2\text{S}_3$ . The ore used in the examples above seems to have a high percentage of an iron sulfide, for example, marcasite.
- Tests on the marcasite show that it does not produce acid when left in contact with water.
- The potential role of organisms interacting with the mineral should be considered, such as the bacteria which exist in fumaroles, and sulfur-digesting bacteria which are

known to flourish in the piles of 'tailings' around mines.

- Theoretically, it may be possible to identify the specific 'impurities' which lead to production of 'antimony vinegar' or to prepare a culture of the bacteria which are an agent in its production, and to use these to act on formerly inactive ores.

Attendees were encouraged to acquire samples of antimony ores from various places, to powder the ore, and to digest with rainwater. Periodic tests of pH would be taken, and any acid production noted. An attendee suggests that atomic absorption analysis be done on the ore sample used during the seminar.

### **The 8th Annual Seminar (As Viewed by One of the Crew)**

**By Sue House, Director of Member Services**

Russ and I have just survived 21 straight days of company in our home. We are tired, but still standing. If we had the choice to do it over again, we would both say "yes".

"What made this seminar different from the other seven?" you might ask. On Sunday August 8th, four PON speakers arrived. Each of them represented an aspect of the PON teachings: Mark Stavish/Qabala, Anthony Follari/Spagyrics, Steve Kalec/Esoterics, and Ray Cullen/Mineral. Each brought their own spark with them. Joined together, they made a torch of light and they turned our home, yard, and lab into a living, breathing laboratory of all the teachings in their finest glory.

It was like watching children on Christmas morning. The "boys" were up early each morning to start or continue their projects. The neighbors were greeted each morning with the sound of the furnace starting. Many of the neighborhood dogs were walked several times a day. Some had not been out that much all summer. As many of you know, we live on a corner lot, so activities were open to those who were passing by.

When Russ and I would return home from work, we would gather around the dinner table. This is when we would hear about the accomplishments and "hot issues" of the day. Most nights I would turn in around midnight, leaving Russ in deep discussion with one or more of the guys about various topics. The energy was exhilarating - and yet there was a deep sense of peace and harmony. Each day this feeling would grow in intensity.

On Thursday, August 12, those attending the seminar joined to greet old friends and welcome new ones. The "boys" were moved over to the hotel and the beds were remade for our dear French friends, Jean and Etienne from Paris and Patrice from Washington D.C. (where he now lives with his wife Brenda). From there, the seminar flowed gently and steadily throughout the weekend. There was excitement and enthusiasm as members shared experiences and discovered new treasures to take home with them. Each one added their spark to the torch already glowing and soon we had a bonfire that was a sight to behold.

I will leave the summary of the topics to others to share with you. I do however, want to mention one of the many topics Jean touched upon: He spoke of high-energy locations on earth, which may enhance a "contact with eternity". Jean feels that we have several such places here in the U.S. Since he is not familiar with the States, he was not able to speak of these places. If any of you are familiar with places that are either known for having high energy, or places where you yourselves have experienced this energy, please write and let us know.



**TRIP BEING PLANNED:** Jean mentioned several places in France that have this special attribute. They include Mont St. Michel, located on the West coast of France, the cathedral of Chartres, west of Paris, and the Notre Dame in Paris. It was suggested that a group

trip be taken by any that may be interested in visiting these sites. From the suggestion, an idea was conceived. By the end of the seminar, it was decided to start the planning after the end of the seminar. We will propose the details for a one-week trip with plans to spend one night and a full day at each site. At the end of the week, we would stay in Jean's village, where Jean and his lovely wife Josette will greet us. I will spend time putting the details together and finding an agency to work it out and price it. We will not have prices until after the first of the year. I will keep you informed as I receive information. If you have any questions, you can contact me by email at [pon@mcs.com](mailto:pon@mcs.com)

All in all, the seminar was a wonderful experience for everyone. We sent thoughts of love and good wishes to those of you that always attend, but were unable to this year. Russ and I are extremely grateful for all the love and blessings bestowed on our home by all those who were here with us. We truly enjoyed seeing old friends and were very pleased to

meet new ones. I hope to see all of you in France next September.

### Reflections on the 8th Annual Seminar

By Steve Kalec, Member of the LABORA Project

To me it was a very special privilege to be able to spend some time with Sue and Russell in their very pleasant and warm surroundings. To be able to share ideas, theories and experiences was a real gift. Having had access to Russell's amazingly equipped laboratory was a real treat and a great opportunity for some work. Best of all were the evenings when we sat around the table and just talked. They were a very opportune time as we got to all, including my fellow presenters, to know each other in a closer way.

I felt that such a get together before the seminar was very beneficial because we all had a chance to share in each other's work and in this way it was a great way to clear and iron out potential difficulties and snags. In this way, we also were able to warm up to each other as we became very united in our efforts.

For my part, I would first of all like to very much express that I felt very honored to be able to share my presentations with all the members attending the annual seminar. Alchemy, as being an art and a philosophy, is so very vast a subject that it may occupy one's whole life time of study and practice in its many facets such as plant and mineral alchemy, philosophy, and metaphysical inner practice. Since Mind is One, and since "what is above is like that which is below", the outer laboratory alchemist then is also very much working in his inner laboratory distilling the inner volatile spirit and soul in his own being. Therefore, my presentations were of a mystical and philosophic nature and dealing with the spiritual inner aspects of our being. My first fears were that the attending group would be of members more inclined towards the practical aspect of laboratory work, and I was not too sure how readily a spiritual and philosophically oriented presentation would be accepted. It is not readily easy to present the very profound and philosophic topic such as the "Hidden Secret Fire of the Alchemists" as is related to the alchemist's inner being. In fact, it is one of the most difficult of concepts to grasp let alone present on. I must say, that in the end, I was very much pleased, relieved and happy to realize that these were very well welcomed and accepted. I was also truly gladened by the many positive comments of enjoyment and appreciation that were fed back to me by the many members.

Since the alchemist's vigilant watch and practice of the outer

process of alchemy triggers and activates inner responses that can set the inner process into motion, so too does a magick ritual or an outer initiation lead one to profound inner initiation and realization. The initiatic drama that we presented was intended for the same purpose and effect. Of course, as in all dramas and initiations, each candidate will get out of it what he or she is truly ready for. At the very least it stirs one's deeper emotions and can inspire and give insight and renewed energy and desire to want to further one's studies and practices. I was very thrilled that the drama unfolded flawlessly without mistakes. I must thank my 'apprentice' in the play, Anthony Follari who did a great job and who was very cooperative in the evening practices that we had. I must also thank my 'inner technician' Ray Cullen who did a great job in controlling the lights within our athanor and who played the proper music at the right cues. Also, thanks to my 'outer technician' Mark Stavish who also did a great job in controlling the lights in the room as it was very important that they be dimmed and put off and on at proper timings. It all transpired very well, and it can be so fulfilling when something unfolds as it should. The many comments spoke for themselves, which was for us a gift and a blessing.

It was for me a great pleasure to be able to work along with my fellow presenters. It also was truly an honor to be able to work with PON, Russell, Sue, and our good friend Mr. Jean Dubuis. As in all acts of service, giving has its own reward. In my own way I received what I truly needed. Thank you to all.

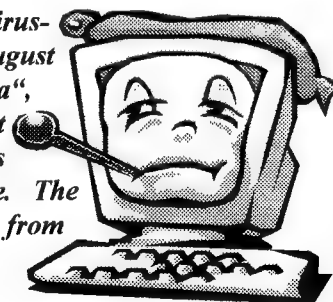
### Comments on the 8th Annual Seminar By Mark Stavish, Director of Research, ORA Project

It was very nice being asked to visit a few days early this year in preparation for the annual conference. The advantage of being there four extra days was made clear early Sunday evening when we as a group began to discuss our programs for the weekend ahead. As we began to assist one another with the preparations for the various projects, sample a few tinctures, and learn about the pluses and minuses of the various methods of working, a clear sense of a group consciousness began to form. Not the kind one normally thinks of, but one that was supportive of the various activities all going on simultaneously. I believe that this had a definite and tangible effect later during the seminar, when so much of the material covered in one lecture, appeared from a different perspective in another. In short, we were able to unconsciously create a mini-egregore, and disband it, without the usual problems that can occur from such an undertaking. It is possible this hap-

pened because it occurred naturally and spontaneously without effort on the part of those participating. It reflected the natural harmony of three fields of activity - plant, mineral and metallic alchemy, combined with qabala and general esotericism, all literally under the same roof. It also showed that such mini-group 'minds' can be useful if they are a natural formation, and are for a limited duration, and then allowed to dissipate in the same manner as they had formed. Thus, for those seeking to work in small study groups, of a definite character, and for a specific purpose, maybe there is a lesson here about how such things should occur - without hurry, stress, or a sense of 'necessity', but instead slowly, naturally, and beneficially for all concerned, which we in PON define as respecting the individuals liberty as they proceed on the Path of Return.

In addition, Jean restated a remark made at last year's conference, that the use of Egyptian symbols might be more effective and powerful than those of traditional, or "Jewish" Qabala. He also restated the traditional belief that Egyptian beliefs are the basis of later Jewish mysticism. To assist in this end, ORA will be publishing some suggestions to help students who wish to research the so-called "Egyptian Qabala" with ideas and sources that might be useful. From our preliminary research, it appears that the development and use of the "Body of Light" plays a prominent part in Egyptian practices. More information on the formation and use of the Body of Light can be found in my article in this issue of The Stone, and online at <http://www.hermetic.com/stavish/>.

**VIRUS:** Sue's PC sent out a virus-laden email message around August 4th. The virus was "W32/Ska", also known as "Happy99". It sends out emails with the virus without the sender's knowledge. The virus has now been removed from our PCs.



*If you got a message from Sue, or from anyone else, with a little screen displaying fireworks and the message "Happy 1999", then you are infected. If you have not opened the attachment, just delete the email without opening the program. You can verify whether or not you are infected by searching for WSOCK32.SKA in the directory Windows/System.*

Information on this virus is available online at <http://vil.nai.com/vil/vpe10144.asp>

— Russ

## The Body of Light in the Western Esoteric Tradition

by Mark Stavish, M.A.

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### Introduction

The doctrine of the 'Body of Light' is replete throughout Western esoteric literature. Unfortunately, while many references are made to the concept, little information is supplied regarding its origin (or formation), stages of growth, and applications. The purpose of this document is to supply qabalistic and alchemical students with a workable esoteric theory, and practical technique, regarding this often-obscure subject.

### Theoretical and Historical Background

The origin of the "body of light" is seen in Gnostic literature as early as first century. However, extensive documentation and theory exist in Chinese, Mongolian, Tibetan, and Indian literature and practices of an earlier date. Under the general heading of chi kung, or Chinese internal alchemy, these practices are designed to create and mature a body of subtle astral and etheric energy that is capable of existence independent of material consciousness. This body is also thought to be capable of infusing the material body with sufficient energy to allow it to become more subtle and 'ethereal'.

This 'etherealization' is said to make the physical body, under the direction of the adept, capable of de-materialization at the time of death. Enoch, Ezekiel, the ascension of Jesus, his mother Mary, and even Mohammed with his horse, are often given as examples of this form of dematerialization in Western spiritual literature.

Unfortunately, while Eastern systems have maintained a working technical tradition of the theory and its application needed to achieve this goal, little information remains in the West of a similar nature. The idea of the 'simulacrum' is the closest we have, and may very well be the starting point of such experimentation. It can be seen from the Eastern literature available, that the idea of the "Body of Light" often called the "Rainbow" or "Diamond Body" is the perfection of a vehicle for the exteriorization (projection), and continuation of consciousness beyond material reality. This paper will attempt to show how the development of this body can be achieved through existing qabalistic practices, and that the

stages of its growth corresponds to total realization on the Lunar (Yetzirah), Solar (Briah), and Saturnial (Daath) planes of consciousness.

It is important to realize what is meant by these 'planes' however, as they can be confusing when first encountered as an esoteric teaching.

When the Cosmic created the universe, humanity, or the 'human seed', that aspect of consciousness which was to grow into realization of godhood, descended from primal unity. This unity is symbolized by the Divine World of Atziluth, and the Holy Upper Trinity in the Tree of Life.

When consciousness experiences increasing levels of density as matter is created, duality forms and continues to the material world. This first descent from unity to duality is the so-called "Fall" and to prevent a premature return to Unity, that is before all of creation could be encountered, a barrier was placed called in qabalistic literature, the Abyss. This is the "First Day of Creation" or appearance of time/space.

As the descent continued, the human seed experienced progressive levels of sexual polarization as well as being further removed from its memory of Divine consciousness. After the level of Divine Harmony in creation, or Tiphareth, the center of humanities sense of self, an additional barrier was created, the Veil, or Paroketh. This is the appearance of individuality free of the Divine spark.

Finally, a third barrier of Veil is encountered, and that is what separates material creation from the psychic and spiritual worlds. Here, humanity has no memory of its Divine origin, and has complete free will to seek what it desires.

Dolores Ashcroft-Nowicki, states, "When working in this way [Pathworking] you are using the astral body, and you know already about your Magical Personality [1] which has been quietly growing in strength with each month's work. But there is another form used by some magicians, the Body of Light. Some think that it is the same as the astral body, but it is in fact quite different. The astral is an etheric form common to everyone; a Magical Personality is acquired through practice and concentration. The Body of Light is deliberately built for a purpose, another term for it is 'cowan'. It is not easily formed, some people never manage it, or at least not fully, and once it is formed it can be troublesome, and requires firm handling." P. 153, The Ritual Magic Workbook

Ms. Ashcroft-Nowicki further states that the Body of Light can acquire a kind of 'self consciousness' after a period of development. This idea is also stated in Tibetan and Chinese literature. The small 'child of light' is often compared to a fetus in the astral womb of the practitioner's aura and temple. It must be matured, fed, educated, and grown to proper strength so that it can be a help to the magician and not a hindrance, or even potential danger. However, like in all occult activity, dangers come more often from rushing through preliminary work instead of allowing it to proceed in a healthy and natural pace, than from the exercises themselves actually being psychically dangerous. She also goes on to say that few Western magicians have ever been able to master the technique fully, although no reasons are given.

When we attempt esoteric exercises and a return to Primal Unity, we must pierce the first Veil, or that of the Gate of Life and Death. So called, because few people pierce it except during near-death-experiences (NDE's), Out-of-Body experiences (OOBE's), or physical death itself.

The astral body has access to three levels of consciousness, and then must be shed, or encounter the 'Second Death' in order to penetrate the Veil, or Paroketh, to the next three levels. However, precautions must be undertaken to avoid the destruction of the astral body if the Second Death is to be avoided. If this is not done, then it must be reconstructed with a new birth.

Above the Solar World, the Resurrection Body is established, and it is the 'body' or expression of consciousness used for Reintegration to Unity. [2]

It is possible, as this paper will attempt to show, that just as there is confusion among some students regarding the Body of Light as being the astral body, there may also be confusion regarding its actual purpose - that of extended consciousness, or 'surviving the Second Death'. When its function is clearly understood, then greater attempts can be made to realize its full potential.

### **Mead and the Subtle Body**

GRS Mead wrote a booklet around the turn of the century titled The Doctrine of the Subtle Body in the Western Tradition. It very well may be one of the few books dedicated to this subject available, and while it is full of scholarly research regarding the theories and beliefs regarding the subtle body, it lacks any description of the techniques used to experience it.

The material quoted is almost exclusively Gnostic-Christian in origin.

Mead states that the doctrine of the subtle body achieved its highest expression in India, although he may have been unaware of other oriental teachings, and that notions of the subtle body develop along with those of alchemy and astrology. This is both true in East and West, and is seen in the techniques often suggested for use by the student. This astrology has nothing to do with "...vulgar horoscopy, philosophic astral theory set up a ladder of ascent from the earth to the light world." (p.9) Mead also states:

"But even as there was a deeper, more vital, side of astrology, a subtler phase intimately bound up with the highest themes of sidereal religion, so there was a supra-physical, vital and psychic side to alchemy - a scale of ascent leading finally to man's perfection in spiritual reality." (p.13)

Mead also states that Zosimus states categorically that the Rites of Mithras were identical in purpose to the practices of alchemy, and that the only complete ritual of the Mithrian cult has survived to present time, and its theurgical practices are similar to Indian yoga. (p.30) The ritual also states clearly that it is the method whereby spiritual perfection and birth of the subtle body are attained.

The Sepher Yetzirah and the Golem as the body of Light is often suggested.

### **Three Levels of Light**

The three basic ideas around the subtle body are that it progresses through the levels of the spheres, increases in power and purity, and is made of light and/or fire. It is described as the spirit-body, the radiant body, and the resurrection body, depending on its degree of purity.

Mead points out that there is the possibility of extreme confusion when reading the ancient literature and the vocabulary used to describe the spiritual body. Despite appearances to the contrary, Mead asserts that the spiritual body is essentially one, and that the sidereal body, has nothing to do with today's (1919) astral body.

The Spirit-Body, or to soma pneumatikon, is the force closely aligned to the physical body. Similar to the nephesh, or vegetative-animal soul, in Jewish Qabalah.

The Radiant Body, allows us to experience of the Vision of Beauty Triumphant as referred to modern qabalistic schools:

"Tiphareth translates to Beauty. It is located on the Pillar of Balance which is the Pillar of consciousness and corresponds, we are told, to the highest state in which a man incarnate on this earth can live, that is, a man "of flesh and blood." This does not mean that he cannot receive the influences of the higher sepheroth (higher according to the Tree), perceive or live something of their nature and mode of action. This means that a man capable of remaining in Tiphareth has "spiritualized" his matter, has formed his glorious body and has obtained the power to go beyond incarnation." [3]

"There was a time when we they could behold Beauty in all its brilliance, when, together with the rest of the Blessed Company - we [philosophers] in the train of Zeus, and other [ranks of souls] in the train of the Gods - they both beheld the beatific spectacle and [divine] vision, and where initiated into that mystery, which may be called the holiest of all, in which we joyed in mystic ecstasy." (p. 58)

Proclus states, "Moreover, the radiant vehicle (augoeides ochema) [corresponds] with heaven, and this mortal [frame] with the sublunary [region]".

While the Christian doctrine of the resurrection of the flesh was hotly contested during its developmental stages, with the 'flesh lovers as they were called, winning out over those believing in a purely spiritual resurrection. Mead points out that the belief in physical resurrection was not universally accepted by the Jews of Jesus' day, yet, there was a strong Biblical and midrashic tradition of increasing in grades of purity of the individual allowing for ascension and resurrection to take place.

The descriptions of these accounts, Elijah and Jesus, suggest that the bodies they inhabited were the same, and yet not the same. They were tangible, yet could overcome material limitations, such as Jesus' passing through the locked door. Elijah, unlike Jesus however, did not die, but was taken into heaven bodily in a chariot of fire.

These 'bodies' in fact, are not really separate bodies, but increasingly purified expressions of the personality, the individual and unique expression of God we all carry within us. As one 'body' or expression is purified and 'dies' another takes its place. What makes the resurrection body different is that while it can and does exist within the material world, it is free

from material constraints. This perfect body was, or is, essentially a quintessence. It is differentiated into subtle and simple elements, where as the physical body is contaminated by the grosser elements. The Mithriac initiation states:

"O Primal Origin of my origination; Thou Primal Substance of my substance; First Breath of breath, the breath that is in me; First Fire, God-given for the Blending of the blendings in me; First Fire of fire in me; First Water of my water, the water in me; Primal Earth-essence of the earthly essence in me; Thou Perfect Body of me!.." (p. 102, and A Mithriac Ritual, London 1907)

### The Technique

The technique suggested by Ashcroft-Nowicki is the simplest and most direct. However, while no specific rituals are employed, as in A.S. method, it is suggested that the ritual be performed in a consecrated temple to prevent the simulacrum from wondering. She also states that when the B.O.L. is sufficiently developed to begin to desire acting on its own, that it should be given firm disciplining.

"With the constant implanting of consciousness, even the tiny amount used here, the cowan [Body of Light] will eventually gain a half conscious mind of its own. You will in fact have partially ensouled it.

"At this point, it will almost certainly make a bid for freedom. Something you cannot allow, for it has no protection against the darker forces who will take it over and use it against you and even against those with whom you are involved. They will think it is you and trust the appearance. Therefor the moment it feels as if the cowan is getting above itself, give it a good psychic shake, and in no uncertain terms remind it who is boss."

She then suggests withdrawing all contact with the cowan for a lunar month, and to feel no sympathy for this self-created and projected aspect of ourselves. To do otherwise, she warns, is to court disaster. This would in fact, be tantamount to "the Fall" in our own personal microcosm.

Yet despite these warnings, and problems, the creation of the BOL, even partially, can be a very rewarding psychic and spiritual experience. It offers many avenues for psychological cleansing, as we shall see, and psychic enhancement.

These four directives: going slow, performing in a sacred



space or enclosure, preventing it from wondering, and reminding the BOL who is boss, are common to Eastern and Western methods of creating the BOL.

What is missing in the modern accounts, but clearly stated in the Oriental ones, is that the BOL is a superior being to physical world, and can be directed to have effects on the physical body, if they are desired. It is these effects which allow for the etherialization of the physical body, increased health, longevity, and possibly even a kind of 'psychic mutation' that allows for increased psychic activity along family lines. The Western schools are silent about what the implications of the Hermetic axiom, "The subtle rules the dense" and how it might apply here.

Despite the projective imagery, the genuine sense of the simulacrum being 'other', and unconscious, often violent imagery that can be dredged up from a *nepesch* (subconscious) that doesn't want to be integrated into the workings of the *ruach* (Mental-Spiritual functions), the BOL is still a part of us. By disciplining it, giving it function and purpose, and guiding it with a firm hand, we are in reality giving those things to our self. The simulacrum however, shows us in no uncertain terms, that these forces and ideas within us, left unregenerated and when given the opportunity, will seek to manifest, and to take on self-consciousness.

In magical work we see this clearly in the creation of the BOL; in psychology in neurotic and schizophrenic behavior; and even in sever forms of psychosis.

Esoteric work allows us to address these diverse aspects of our being, to integrate them, and in doing so, to prevent psychic ruptures that might otherwise manifest in modern terms as mental illness.

The following method can be performed by anyone regardless of their level of experience. Ideally however, it would be best if it is done during the third or fourth year of qabalistic study. The reasons for this are simple: the more experience you have in psychic and occult matters, the easier it will be to achieve noticeable success. In addition, the required skills of concentration, visualization, and creating a strong working environment for psychic activity will have become second nature. In relation to what has been said previously, by the third or fourth year of study, the aspiring qabalistic magician will hopefully have worked through some of their more obvious psychological issues, as seen and experienced through the multi-colored glasses of the Lesser Pentagram and Hexagram

Rituals. Previous experience with planetary invocations will make some of the following instructions easier.

Within the Hermetic Order of the Golden Dawn, the first 3-3 ½ years is spent learning very basic magical procedures, coupled with the memorization and intellectual comprehension of a vast amount of qabalistic, alchemical, and astrological knowledge. The techniques given by Regardie in *The Golden Dawn*, such as the Supreme Rituals of the Pentagram and Hexagram, and the Rose+Cross Ritual, are not generally taught until the 5=5 Grade, or Adeptus Minor. On occasion, they may be given in the preliminary section, known as the Portal Grade. All magical tools are also constructed after being received into the Second Order, or Adeptus Minor grade. Only after this period are planetary rituals, talismans, and related techniques as seen in Regardie's work undertaken. [4]

For those who do not belong to any formal course of study, it is generally suggested that the first year of activity be spent learning Elemental and Pentagram work. The second year focuses on planetary work; with the third year being spent integrating the two. The fourth year often focuses on zodiacal magic and the completion of any Pathworking. Pathworking can be started anywhere from the first year on and requires about 1 1/2 years to fully do all of the 32 Paths of the Tree of Life. Since each Path is often done more than once, it is best to allow two to three years for this additional aspect of magical training. Pathworking, particularly Paths 32 through 24 are critical for psychological health and should be done two or three times before doing the second set of Paths, or 23 through 19. [5] Of course, the speed at which one works is not important. It is better to go slowly and diligently and make real progress, than to rush through and simply do the work haphazardly.

The most complete method available for creating the Body of Light is in the ritual called "The Magician" in *Mysteria Magica*, vol. 3 of *The Magical Philosophy* by Melita Denning and Osborne Phillips. [6] The material belongs to the curriculum of the *Aurum Solis Sacra Verbum*.

The ritual is divided into five main sections, composed of fourteen distinct parts in total. A note belonging to the title suggests that the ritual is considered most effective when performed at the beginning of the day. Presumably, during the first planetary hour of the day.

Among the most important points in Gnostic and Platonic literature is the need to separate the subtle body from the physi-

cal body for its purification. This imagined, and eventually real separation, forms the core of the technique. Only by freeing the psychic self from the constraints of material life can we experience the full degree of good and evil in our psyche. The methodical and militant purification of our psyche and integration of its diverse aspects constitutes the most difficult, and rewarding, psycho-spiritual practices known.

### **Preliminaries**

The temple area should be set as usual, with altar in the middle, or slightly East of center. If possible, wear a consecrated Rose+Cross present, and place the Pentacle of Earth on the altar [7].

### **Establishing the Temple**

Perform the Banishing Ritual of the Lesser or Greater Pentagram. [8]

### **Higher Self**

Place your left hand, the hand of Mercy, upon the Earth Pentacle. Invoke the presence of your Higher Self. Imagine in brilliant phosphorescence a flaming sphere, or flaming yod, touching your crown and uniting you with the cosmos. Stand in the posture of the Adeptus Minor. (Tau Cross, arms outstretched).

Lower arms and meditate on the significance of your Higher Self, this flame of Creation within you. This cosmic seed.

Perform the Middle Pillar exercise.

Affirm your intentions for performing this exercise, and appreciation for consciousness and the opportunity to develop in awareness and Service. Ask that Light, Life, and Love be expressed in every cell, thought, and action of your being.

### **The Lower Self**

Turning clockwise, face the West of the Temple. Pause and imagine the great streams of energy circulating through your physical and psychic bodies. Energize your heart center, feeling a stream of energy running from your crown to your heart, and feet, and back up again.

Affirm your position of authority over your lower self and physical body in a loving, but firm manner. Be thankful that

they are present to serve you, but that they are at the service of the development of Self, and not as independent beings.

Assume the position of the Adeptus Minor, and imagine yourself growing to a vast and immense size. Maintain or reformulate your Flaming Crown center, while feeling most of your consciousness operating from inside of it.

Send thoughts of blessing, love, good health, and well being to your lower self and guph.

Pause for a few moments as the feeling of vastness disappears and you return to normal awareness of the temple.

Turn to the East and ask that the Powers of the Higher Self be present and fully utilized for this operation and at all times forward.

Move to the eastern Quarter and Face the West again.

Perform the Middle Pillar a second time if needed.

Project the simulacrum from the solar plexus, upper abdomen region. Have it facing East, or toward the operator, with the silvery-bluish cord visible between the simulacrum and the operator's abdomen or solar plexus.

### **Exhortation and Instruction**

In the Name of your Higher Self, address the image before you firmly and lovingly that it is to give your full assistance in the Great Work. If any particular instruction, assistance, or additional work is needed, it is to be interjected here.

Give blessing to your Nephesh, in the Name of the Most High, and thank it for its participation in this ritual.

Energize and imagine the simulacrum attaining a high degree of integration.

### **Completion**

Re-absorb the simulacrum and the silver cord by imaging it return to a cloud or mist of bright bluish-gray or silver psychic protoplasm and collapsing backward along the cord (bring the cord with it) into your body at the level it was projected from. Close down firmly.

Feel the energy move though out your body and sink deep into

your muscles, bones, marrow, and envelope you in a body of light, just below the surface of the skin.

Rejoice in the successful operation.

### Instructing the Simulacrum

After a two or three weeks of successful projection and reabsorbing of the simulacrum, you can begin projecting specific ideas into it. This can be done in several ways depending on your personal preference.

First, use a general plan of associating the simulacrum with the planets, by imagining them along the spinal column from Saturn at the base, to Luna and Sol at the head. Imagine them in bright white light, or the Queens Color Scale.

Using the colors, symbols, and sounds of the planets, the simulacrum can be tinted with particular qualities and virtues.

Or imagine counterparts of physical organs inside the simulacrum and them having the colors and sounds of their planetary counterparts, filling the whole image with the light and sense and virtues of that planet.

This is the Lunar or Astral purification of the simulacrum so that it can be rightly called a Silver Body, as it will be influenced and influential upon the Lunar and Astral worlds as a whole. At some point you can then begin to educate it further, that it might become a Solar, or Golden, Radiant Body, influenced by the Briatic Worlds. Beyond this, it would find perfection in the Diamond, or Resurrection Body, under the influence of the Sphere of Saturn.

Also, practice performing the Middle Pillar inside the simulacrum, after it has been projected.

Always reabsorb the energy, either as a mist, or as a shadow image fusing itself into your earthly body.

When venturing into the Quarters, use the simulacrum and tune it to the Element you seek to explore, making it a body of Fire, Air, Water, or Earth. When generally projected, it should be thought of as a body of Quintessence, or Spirit, of dynamic electric and magnetic qualities containing within it the balanced potential for all bodies of the four Elements.

The simulacrum can also be projected and modified to a deific

image or godform. The effects of this are different than the usual methods for Assumption of the Godform. In this instance, it is helpful to grow the image in size and stature to a larger than normal appearance after it has been created. It is important that your consciousness is projected firmly into the simulacrum during any working, and that the energy be completely reabsorbed after it is over.

The simulacrum can be charged with Hebrew letters. Engraving them according to their location and association with the physical organs as outlined in the Sepher Yetzirah. This can be done to the physical body as well, prior to projection of the simulacrum, and will assist in its creation and projection. [9] The letters can be done in blazing white, or according to the Queen's Scale. It can also be charged with the Tetragrammaton, in the normal Yod (Head) Heh (Shoulders) Vau (Spine) Heh (Hips Feet) fashion. As with the alphabet, they should be seen as existing inside the figure, glowing and strong, and not carved on the surface, or projected onto it from elsewhere.

The purpose of the simulacrum is to create a vehicle for the purification and expression of astral (Yetziric) and mental (Briah) energies. As such, it also acts as a bridge between not just our objective and subjective worlds, but also between our emotional and physical realities. As stated, we can in effect, alter our physical appearance and health through proper and loving purification of our astral matrix. The Nephesh, which constitutes the bulk of the 'self' that we are refining in this work, overlaps and connects the worlds of matter (forming our Salt) and mind (forming our Mercury). When we address it from the perspective of our Kether, we are adding the third Essential, or the overlap of Mind and Spirit (forming our Sulfur).

These Four Qabalistic Worlds and their overlapping, forming the Three Essentials, form the basis for inner and outer alchemy.

The 27th Path is also a sort of Kundalini Yoga exercise, whereas the 24th Path is the arousal of Kundalini. Where the 27th connects Natural Energy to the Intellectual World, the 24th Path converts Solar (soul) energy into Natural (psychic) energy. Both are under the influence of Mars, or Will, as they reverse the flow of Mezla, and clear out psychic blockages on the Path of Return.

This exercise will have secondary effects on the 24th Path, and some effects on the 28th Path (Net-Yes) as this Path governs the flow of Psychic energy through our Psychic centers.

All of the Paths of Yetzirah will be effects to some degree by this exercise. We cannot ascend and take our mistaken ideas with us, or our passions and lusts. Both are eradicated, disciplined, or redirected by the Sword of Geburah, or an Enlightened Will.

The Lightning Bolt on the tarot card the Tower, sometimes called the House of God (Dieu) or Fire (Feu) shows us that the ever-flowing lightning bolt of Mezla will destroy any imperfections that it comes in contact with.

[1] The Magical Personality is defined as a self-created image of one's self that allows for greater power and presence when doing esoteric work.

[2] See: Fundamentals of Esoteric Knowledge, Lesson 1-3. The Philosopher's of Nature (PON), Wheaton, Ill. ©1988.

[3] See: Qabala Course, Lesson 17. The Philosophers of Nature (PON), Wheaton, Ill. © 1995.

[4] See: Self-Initiation into the Golden Dawn Tradition by Chic and Sandra Tabatha Cicero. Llewellyn Publications. Saint Paul, MN. Copyright 1995

[5] For more information on Pathworking see: PON Qabala Course, Lessons 999 through 999. Highways of the Mind by Dolores Ashcroft-Nowicki, and Magical States of Consciousness by Melita Denning and Osborne Phillips.

[6] P. 359-362.

[7] As mentioned, in the Hermetic Order of the Golden Dawn, the Hermetic Rose+Cross and the Pantacle of Earth are 'adept level' tools. In The Philosopher's of Nature (PON) Qabala Course, they are not constructed until the very end of the six-year course. However, the Supreme Pentagram and Hexagram rituals are presented in the second year.

[8] Use of the 'Elemental Grade Signs' or the 'Rending of the Veil' is at the performer's discretion.

[9] One student who did this noted that the simulacrum was more vital, but also slightly more difficult to control. They also noted, they when they imagined the letters within their physical body when falling asleep, that astral projection occurred rapidly, often before the fifth or sixth letter was reached.

## ADDRESS CHANGE:

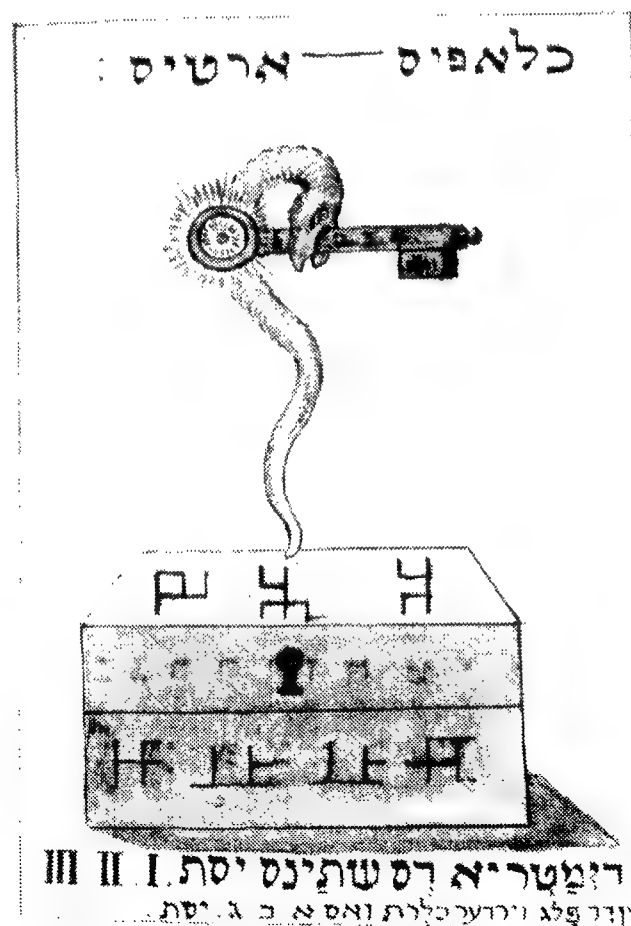
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## FOR YOUR ALCHEMICAL LIBRARY



By Joe Caezza



**Antimony In Medical History**, by R. Ian McCallum, Pentland Press, 1999, 125 pp. 22 illustrations, hardcover, 15 pounds sterling.

Here is an indispensable reference for all connoisseurs of alchemistic mysticism. It will be particularly welcome by those preoccupied with the operational aspects of the laboratory. Dubious therapeutic effects and more obscure toxicities of this strange substance receive erudite examination.

The initial chapter details the ancient use of antimony in Egypt, Europe, the Middle East and China. Cast artifacts of this semi-metal appear from Mesopotamian civilization possibly as early as the third millennium B.C. Following chapters explore the alchemical and pharmaceutical use of antimony in the 16th and 17th centuries. From the theories of John Rupescissa to the applications of Paracelsus, Basil Valentine, Isaac Newton and Boerhaave the reader discovers a comprehensive academic treatment.

An intriguing chapter on alchemical symbolism explicates the functional aspect of antimony, known as "lupus metalorum", the wolf of metals. When molten it devours or dissolves the other planetary metals even at relatively low temperatures. This ability earned it the title of "lead of the sages" because lead's mythological counterpart, Saturn, gained fame for devouring his children.

The author although generally accurate in interpreting alchemical texts falters when he explains that the Green Lion devouring the sun in the ROSARY OF THE PHILOSOPHERS represents "raw immature antimony ore". A more astute understanding might identify the red sulfur of nature, the sun, being dissolved by philosophical mercury, itself possibly but not necessarily prepared from antimony. This manipulation as it is situated in the text in question applies during the advanced archetypal stage of multiplication.

A fascinating chapter devoted to antimony cups fashionable in Roman times and then again in the Renaissance documents a bizarre practice. Wine left for a few days in cups of cast anti-

mony was considered a universal medicine. Many deaths apparently resulted from this controversial procedure. Excellent photographs of finely crafted museum piece artifacts testify to a very strange tradition.

One chapter chronicles antimony in theater and literature from the 16th through 18th century. Another disturbing chapter explores its exploitation by quacks and mountebanks. Although Napoleon Bonaparte passed up the offer of this therapy Wolfgang Amadeus Mozart may take his place among the fatalities of its over-enthusiastic use.

The final section of the book gives even-handed consideration to the legitimate place of antimony in contemporary Allopathic medicine, Homeopathy, Rudolph Steiner's Anthroposophy and even Veterinary medicine. The fully annotated text features 214 scholarly references and an appendix of 97 of the most popular antimony ores along with their chemical composition. Also included is a table of 26 classic antimony preparations accompanied by their physical description and chemistry. Many of these items will be easily familiar to philosophers of nature. The list entails such items as "Mineral Beazor", "Algaroth's Powder" and "Kermes Mineral". Lovers of operational alchemy will be particularly amused by the author's inclusion of "Powder of Projection" described as: "Produced in the Philosophical Egg, (an oval glass vessel) containing sublimed butter of antimony, and heated on a sand bath for months". Is nothing sacred?

The author, R. Ian McCallum CBE MD DSC FRCP (London) FRCP (Edinburgh) FFOM FSA (Scotland) is emeritus professor of occupational health at the University of Newcastle. He formerly served as dean of the faculty of occupational medicine at the Royal College of Physicians of London among other very respectable posts. The last sentence of his biographical sketch on the dust jacket explains that he is currently studying Scottish alchemical manuscripts.

The rigorous nature of this book calls to mind another fabulous volume from the same vein, MERCURY: THE HISTORY OF QUICKSILVER, by Leonard J. Goldwater MD Ph.D. (1972) York Press, Baltimore, 305 pages. This exhaustive study covers occurrence of mercury, use in occult arts, mining, extraction, commerce, trade, ancient knowledge and uses, contemporary toxicology, pharmacology, analysis as well as uses in Dentistry and Veterinary medicine. Extensive chapters deal with its use in the 16th through 20th centuries. Good luck trying to find a copy.

Dr Goldwater's monumental study in its turn was inspired by the work of Dr. Robert A. Kehoe, another eminent toxicologist who devoted his entire life to the study of lead. The work of these scientists constitutes an invaluable resource for any sincere operator. Their material remains a refreshing alternative to the pseudo-science of contemporary psychology that reduces sacred hermetic mysticism to the antics of armchair philosophy.

Dr McCallum's treatise on antimony produced in accordance with the highest standards of British publishing features a black clothbound hardcover with its title in gold lettering. Sewn signatures and a handsome dust jacket add to its elegance. It easily merits the 21 pound sterling price tag.

Copies are available direct from Adam McLean (email: [alchemy@dial.pipex.com](mailto:alchemy@dial.pipex.com)). The 21 pound sterling price includes handling and worldwide shipping.

See also: <http://dspace.dial.pipex.com/alchemy/antimony.html>



### From "The Art of Distillation", by John French

The Art of Distillation. Or, A Treatise of the Choicest Spagyricall Preparations Performed by Way of Distillation, Being Partly Taken Out of the Most Select Chemical Authors of the Diverse Languages and Partly Out of the Author's Manual Experience together with, The Description of the Chiefest Furnaces and Vessels Used by Ancient and Modern Chemists also A Discourse on Diverse Spagyricall Experiments and Curiosities, and of the Anatomy of Gold and Silver, with The Chiefest Preparations and Curiosities Thereof, and Virtues of Them All. All Which Are Contained In Six Books Composed By John French, Dr. of Physick, London. Printed by Richard Cotes and are to sold by Thomas Williams at the Bible in Little-Britain without Aldersgate, 1651.

### Oil of Sulphur per Campanum

Take a large iron vessel like a platter. Over it hang a glass bell that has a nose like the head of a cold still. Fill the lower vessel, being narrower than the compass of the bell or head, with brimstone or sulphur. Inflamm it, so will the fume which arises from thence be condensed in the bell into a liquor which will drop down through the nose into the receiver. Note that the bell must hang at such a distance from the other vessel that the flame of the sulphur touches it not, according to this following example [see the image on the cover].

If instead of this broad vessel, you take a large crucible and melt in it saltpetre and cast sulphur upon it thus melted, you shall make a great deal quicker dispatch. This spirit is of the

same nature, and has the same operations, as oil of vitriol.

### The Oil of Sulphur is Made after a more Philosophical Manner Thus

Take of crude sulphur as much as you please. Put it into a melting vessel to be dissolved over the fire. Being dissolved, pour it forth into seething hot water (this do ten or more times, remembering that the water must be always seething hot) and you shall see that the sulphur will be like butter. Then put it into a retort, pouring on it the best spirit of wine. Distill it with a soft fire, and there will come forth an oil of a golden color, of a good taste and smell which is the true balsam of sulphur. The oil that swims on the spirit must be separated. This oil for the cure of all distempers of the lungs, for all fevers whether putrid or penitential, and the cure of wounds and ulcers, is scarce to be equalled.

### A Burning Spirit Made Out of Lead Most Fragrant and Balsamical

Take the calx of saturn, or else minium, and pour upon it so much spirit of vinegar that may cover it four fingers breadth. Digest them in a warm place the space of 24 hours, often stirring them that the matter settle not too thick in the bottom. Then decant the menstruum and pour on more. Digest it as before and this do so often until all the saltiness be extracted. Filter and clarify all the menstruum being put together. Then evaporate it half away and set the other part in a cold place until it crystallizes. These crystals dissolve again in fresh spirit of vinegar. Filter and coagulate the liquor again into crystals, and this do often until they be sufficiently impregnated with the sal ammoniac of the vinegar as their proper ferment. Digest them in a temperate balneum that they may be resolved into a liquor like oil. Then distill this liquor in sand in a retort with a large receiver annexed to it, and well closed that no spirits evaporate, together with the observation of the degrees of the fire. Then there will distill forth a spirit of such a fragrant smell that the fragrantcy of all flowers and compounded perfumes are not to be compared to it. After distillation when all things are cold, take out and cast away the black feces which is of no use. Then separate the yellow oil which swims on the top of the spirit and the blood red oil which sinks to the bottom of it. Separate the phlegm from the spirit in balneum. You shall by this means have a most fragrant spirit that even ravishes the senses, and so balsamical that it cures all old and new sores inward and outward, and so cordial that the dying are with admiration revived with it. They that have this medicine need scarce use any other either for inward or outward griefs.

The full text is available online at [http://www.levity.com/alchemy/jfren\\_ar.html](http://www.levity.com/alchemy/jfren_ar.html)



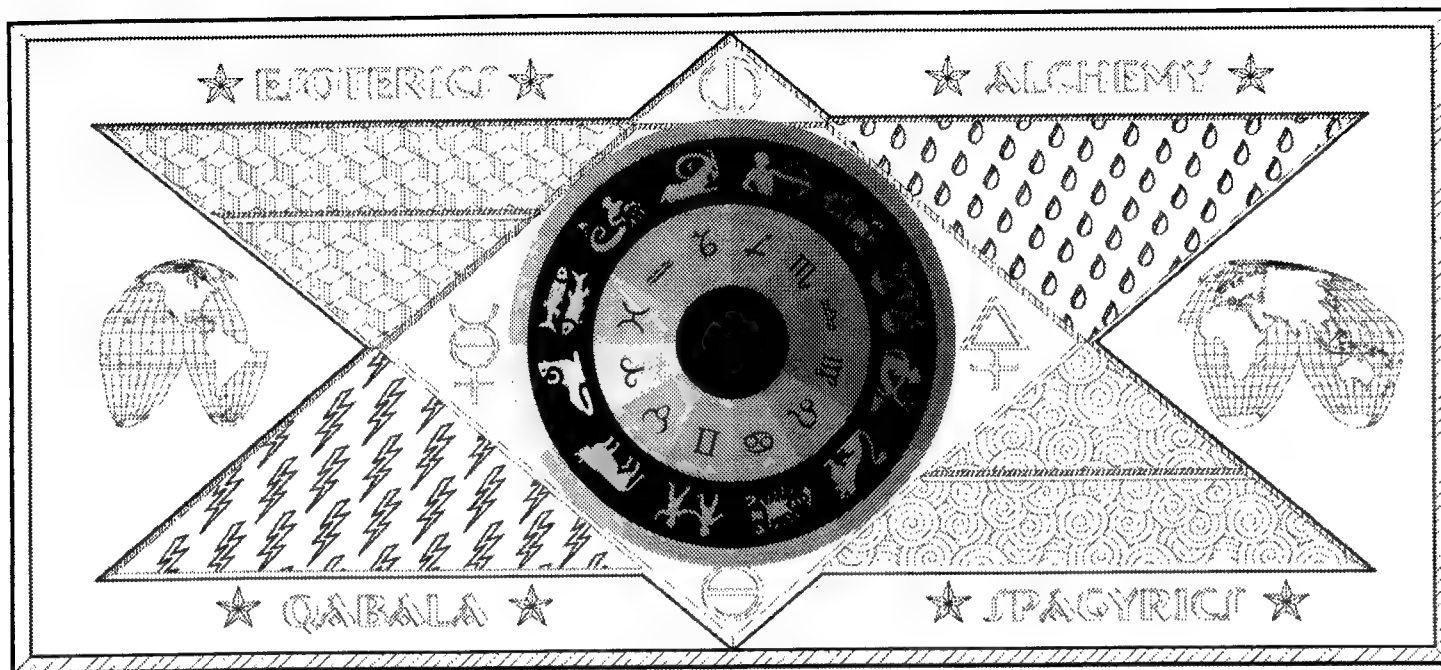
# THE STONE

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## MESSAGE FROM THE PRESIDENT

by Russ House

This issue of The Stone is being distributed in conjunction with Issue 33, and I regret very much it's being late, as I have explained in the previous issue.

During the recent seminar, I came across one of those rare and glorious texts that transcends time. *"It is true that it is extremely disagreeable and difficult to continually stop in the midst of the most interesting researches and to use considerable precious time in cleaning vessels, arranging them, putting on inscriptions, etc. These things are quite capable of cooling or retarding the progress of genius. They are tedious and disgusting, but they are necessary!"* Further the author writes: *"He thinks he shall easily know again the products of previous operations, so he takes no time to put them in order. He pushes on with the latest experiments, but the vessels used, the glasses, the bottles filled so multiply and accumulate that the laboratory is full of them. He can no longer distinguish them or at least there is doubt and uncertainty about many of the earlier products. It is even worse if a new work suddenly spreads through the laboratory or if other occupations oblige him to leave the laboratory for some time. All is confused and falls more and more into ruin. From this it also happens that he loses the fruits of much labor and throws away almost all the products of his experiments."*

*"When one has a certain ardor, the experiments follow one after the other rapidly. Some are found to be striking and appear to decide the question or give birth to new ideas. He cannot stop himself from making [these experiments] immediately, and he is led, without thinking from one to the other".* These are the comments of the 18th Century chemist Pierre-Joseph Macquer.

I have just received an email from Mark Stavish, research director of our ORA (Occult Research and Application) project. It regards the research into "Egyptian Qabala" which he mention briefly in the last issue:

*"Jean restated a remark made at last year's conference, that the use of Egyptian symbols might be more effective and powerful than those of traditional, or 'Jewish' Qabala. He also restated the traditional belief that Egyptian beliefs are the basis of later Jewish mysticism. To assist in this end, ORA will be publishing some suggestions to help students who wish to research the so-called 'Egyptian Qabala' with ideas and sources that might be useful. From our preliminary research, it appears that the*

*development and use of the 'Body of Light' plays a prominent part in Egyptian practices. More information on the formation and use of the Body of Light can be found in my article in this issue of The Stone, and online at <http://www.hermetic.com/stavish/>."*

The latest development from Mark is as follows:

*"My preliminary research on so-called 'Egyptian Qabala' shows the following:*

- 1. There is no firm historical relationship between Jewish mysticism and Egyptian practices. However, there is a firm and definite relationship between the Egyptian hieroglyphs and Hebrew.*
- 2. The most interesting part is in many ways the various Egyptian 'revivals' that took place in the 16th, 18th, 19th, and 20th centuries. Such as, Cagliostro's Egyptian Freemasonry, or the Rites of Memphis and Mizriam.*
- 3. The single most important practice if Egyptian teachings seems to be the creation of the Body of Light.*
- 4. There are two (or three) general approaches within the Egyptian temples themselves: the Way of Osiris (way of the serpent - long path) , the Way of Horus (very direct) , and the Way of Thoth (hermeticism and magic not found in the other two). The purpose of the paths, of course, is to merge the human self with the divine self, before death, to insure immortality and to avoid the 'second death', which the Egyptians feared.*
- 5. These are predominantly SOLAR in orientation .*
- 6. The merging of the 'Jewish' Tree of Life, with Egyptian practices is the easiest and quickest way to deal with the many inconsistencies in the Egyptian pantheons, and the relationships of the various gods and goddesses to one another. "*

Since this message is almost entirely quotations, I will close with the traditional words of the Hermetic Sages:

*"Ora et Labora".*

**A Series of Articles by Jean DUBUIS**  
**Translated from French by Patrice Malézé**

*Jean has recently been contemplating the work of French Astronomer and Mathematician, Pierre Laplace. Laplace's theories regarding the nature of the universe have implications for those on the Path of Return, as they raise interesting questions regarding the existence and limits of free will. Patrice Malézé has translated the following papers from Jean. In at least one case they are rather rough notes for one of his lectures at the 8<sup>th</sup> Annual Seminar of The Philosophers of Nature.*

☼ **Pierre LAPLACE 1749-1827**  
 Mathematician and Astronomer

*The Laplacian Determinism.  
 Does Man have free will? If so, what are its limits?  
 Does predestination exist?  
 Freedom and the path of initiation.*

In the times when Pierre LAPLACE lived, the knowledge of the nature of things, of matter, of the laws ruling the elements were much more limited than nowadays.

The theory of Laplace on determinism is simple. He says: "If at a given time we can know the position of the elementary components of matter, and further, if we know the laws that rule their actions, their movement, then it is theoretically possible for a mathematician to calculate all the future actions". (1) In this theory, the future is systematically deduced from the past. There is no free will of man; there is pre-destination.

This theory creates a fundamental problem for the scientists and even more of one for the philosophers, because it creates the following dilemma: we do not accept the presence in man of a transcendental element, and in this case man's destiny is set by the laws of Nature. The human being has no free will.

The other hypothesis of this dilemma is that there exists in the human being a fundamental element and that it is this element that allows for a certain degree of freedom in man.

The Laplacian determinism has been, and is still, the object of controversies, particularly from persons belonging to materialist groups. But it also has a number of important defenders, for instance Einstein when he writes to his friend Max Born: "You believe in a God who plays dice, and I in complete law and order". From a mechanistic point of view, it is not possi-

ble to admit that a component, a particle, or an atom can avoid the laws of the Universe.

The majority of modern scientists say that the physical laws known today on our planetary level remain valid in the entire space and time of the Universe. If this was not the case, carbon-14 dating or calculation of the planetary movements, and consequently, prediction of astronomical phenomena, like eclipses, would be at random.

The observation of nature can be disconcerting in the deterministic hypothesis. Just walk around and examine, for instance, the luxurious variations of plants and you will doubt the fixed set of laws and admit (the existence of) a random (factor). Yet from the scale of human perception, laws appear in the structure of the plants. Symmetry appears in nearly all leaves and the place of these often follows the rules of the Fibonacci series (see the article **Apparent Random Effect In Natural Numbers**). It is therefore evident that laws rule the plant realm.

One of the difficulties for man to directly understand these phenomena is linked to his size. He is too small to grasp directly the cosmic events, and he is too big to grasp directly the rules of the elementary particles. His nature, through evolution, has adapted his organs of perception to the sole need of survival.

Even through a microscope, the human being cannot perceive how the billions of particles work in a leaf. The actions of nature occur according to laws demonstrated through algebraic analysis. Man is only conscious of these laws through statistics.

The most powerful attack against the Laplacian determinism was the non-deterministic theory of quantum mechanics. This theory says that if we know the position of a particle, we cannot know its trajectory – and reversibly – that the attempts of measure on the particle act on its movement, which makes theoretically impossible the Laplacian calculation. But Einstein, among others, said that if the calculations become impossible for man, this does not allow the particle to disobey the laws of nature, and that a materialistic conception of matter cannot allow (us) to step out of determinism. It is difficult to admit that man's freedom would result from nature's errors. This is why we can try to find man's freedom in a non-material, transcendental element that can modify the mechanistic rules of the universe.

Some philosophical schools illustrate this duality very well. Some of them acknowledge the existence of a transcendental principle that they name "The Grand Architect of the Universe". This transcendental principle, whatever we name it, is the principle that gave freedom to man through his power of action on material mechanisms.

The other faction of these schools does not admit the existence of the Grand Architect of the Universe and it is among them that some people look for a fault in the Laplacian determinism, since without this fault, these schools are bound to admit predestination and the absence of a fundamental freedom for man.

When we examine the different spiritualist conceptions, we can find concepts that allow for this free will of man without destroying Laplacian determinism on the level of nature.

In the concepts of Qabala, or in the Golden Chain of Homer, it is said that nature is made of different levels of density and that it is through a number of condensations that the energy of the Origin – quasi *the naught* – reaches the density of nature in our world.

In this concept of the universe, we are in agreement with Einstein's concept of the equivalence of matter/energy but differently from modern science that knows only one level of density. This principle extends to all the levels of the universe. Densification of matter implies a loss of energy. The result of this is that a level of higher energy higher than another will have a matter of lesser density.

In Qabala, in Theosophy, in Oriental religions, they propose that the world is created with seven levels of density. In what follows we will name these levels with numbers from 10 to 4. The densest, 10, is the world where we live.

A rule admitted by these different schools is that the level with the highest energy has power of action over the level of lesser energy. Thus, 10, the density where we live, is under nine levels more energetic. The mechanistic laws of 10 will be modified by the action of the energy of 9, which is more powerful. Inversely, 10 cannot act, or will have a very weak action on 9, which is more powerful.

If man has, thanks to his inner structure, a possibility to act in the different levels, whether this possibility be conscious or not, he will then have the possibility to change the mechanistic actions of level 10 and also acquire a possibility of non

determinist action, at least on level 10. This does not mean that this man will be entirely free since the laws of level 9 are also set. Acting on 10 through the energy of 9 gives a greater possibility of action, but it does not mean that he is free.

Man's access to these inner levels, whether this action be conscious or not, augments his possibilities but he remains in another determinism, which is "lighter" in a way. Access to a higher level eliminates part of the constraint of the lower level. It is therefore evident that, when through his inner development, man accesses higher levels, his frame of action broadens and his apparent freedom is augmented. But, we cannot say that he is fundamentally free. The laws that constrain him are lighter, subtler, but they remain laws.

Total freedom for man exists only when there are no more rules in nature in the level reached. If in the ascent of his consciousness, in levels of lesser and lesser density, man learns the use of a controlled but larger and larger freedom, only when he reaches the Return to his state of Origin, the unitary world or the absence of laws gives him real freedom.

In the world of space-time of duality, all is under the laws because of the nature of things. Laws exist only in space-time. In eternity is unity, where there is no possibility for laws. This is why the poet Victor Hugo has his character who returns to his state of origin say: "Now, I am Liberty".

If during involution, man's consciousness descended step by step into a sort of darkness, the link between the human beings with unity remains, whether this link is conscious or not. It is the presence of the power of the Original Unity in man that ensures his freedom.

#### NOTES:

1. "Given for one instant an intelligence which could comprehend all the forces by which nature is animated and the respective situation of the beings who compose it- an intelligence sufficiently vast to submit these data to analysis- it would embrace in the same formula the movements of the greatest bodies of the universe and those of the lightest atom; for it, nothing would be uncertain and the future, as the past, would be present before its eyes." -- from P.S. Laplace, *A Philosophical Essay on Probabilities*, Transl. by F. W. Truscott and F. L. Emory, Dover Pub., New York, 1951. *Essai philosophique sur les probabilités*, rééd. C. Bourgeois, Paris, 1986 (texte de la 5ème éd., 1825).

## ☼ The Double Disorder In Nature; The Freedom Of Man

*"You believe in a God who plays dice, and I in complete law and order". (A. Einstein, letter to Max Born, 1926).*

If we are persuaded that man is a free being, it is necessary that order and disorder exist in nature. If, as Einstein thought, there is in nature only the reign of laws, then chaos or disorder does not exist in reality. This apparent disorder is only the result of multiple simple processes ruled by simple laws.

Multiplicity makes it impossible to make any logical prediction of the action in a system. Multiplicity makes it impossible for man's brain as well as for the computer to access the succession of causes and effects. This disorder in nature is only apparent; it is coming from the law. There is no disorder, but multiplicity.

The law is in agreement with Einstein's thought, or finds itself reduced to the following determinism: if there is no transcendental element in man able to dominate the material laws of nature, he is then under the laws, not free. And the fatalist religions or the determinism of Laplace regain a certain value.

Some will say that the indetermination of quantum physics re-establishes a certain theoretical freedom, but we could also say that this indetermination exists right now because of laws yet to be discovered by science. On the other hand, if man's consciousness has access to a transcendental element able to dominate the laws of nature, he is a free being.

By studying the becoming of man through several schools of thoughts, through meditations, we have come to the following concept on nature and man: It seems probable that all that exists in nature, even maybe the existence of the laws, is due to a sort of "thrust" from the Naught towards being, towards consciousness, and in ulterior stages, towards the self-consciousness and individualization.

We can note that the mineral matter, said "unanimated", and necessarily created before other realms, has an apparently very weak level of consciousness. – The plant realm cannot exist without the mineral realm, and the animal realm cannot exist without the plant realm. – The mineral matter seems to have no sensorial answer whatsoever. The mineral consciousness, if it exists (and we think so), is very weak since the absence of perception cannot allow for a rapid development. The mineral consciousness being very weak, there is practi-

cally no aspect of freedom in this realm, in short, little or no consciousness, little or no access to the transcendental element, little or no freedom.

If we consider the plant realm, there is evidently sensorial perception. Plants react to light, to heat. The consciousness can then develop and a certain access to the transcendental element is possible, a beginning of freedom is possible.

The animal realm has an even greater level of perception, therefore more consciousness and freedom.

It is these sensorial perceptions that allow the development of consciousness and consequently, access to freedom.

It should be noted that access to freedom obtained by the contact of the transcendental element in man does not allow him to change the laws created by this transcendental element. So, for instance, an electrician will get a result if his work is in agreement with the laws of nature. In a first step, it seems that the element that gives freedom allows choosing what laws to use but not to modify these.

## ☼ Clairvoyance and Determinism

A very specific objection to Man's freedom has its roots in the phenomena of Clairvoyance. If Clairvoyance allows one to predict the future, then this future is pre-determined, there is predestination.

There is no explanation of Clairvoyance in the scientific criteria of our time. Investigating these phenomena can only be achieved through changes of level of consciousness, like waking dreams or related means. In any case, this is a personal experience and, unlike scientific experiments, cannot be reproduced by others. Its value results only in the confidence in the author that describes it and in its logic and coherence.

If you personally have the power to induce awakened dreams, or changes of level of perception, you can have access to Clairvoyance phenomenon. Clairvoyance is the result of the perception of a lesser level of density than our own. Note that in awakened dreams, your consciousness works both on the ordinary physical level and on a level of lesser density.

On our ordinary level [of perception], consciousness perceives only the present. The past is only a memory, the future is only an extrapolation.

In other planes that are of different space-time than ours, consciousness undergoes an expansion in time and it can grasp directly the past and the future. This expansion grows when the density [of space-time] lowers.

Under these conditions, we see that the images of the future are variable, that they are not fixed. The future that is perceived is the deterministic future, in other words the one that would be produced by the laws of nature alone. But the changes are produced by the power of freedom of man, because of the presence of Unity in his being.

This also explains some failures of Clairvoyance, which mechanism confirms both the determinism of matter and the freedom of man.

### Prediction and determinism

We have good reasons to think that books of predictions like those of Nostradamus, Malachia, etc., are not the works of a person, but that they are ciphered books written by groups of adepts. These groups have made mental constructions in the future on high levels where few people have access. These are not constructions of constraint, but simply limits for the possibilities of errors from the free will of the beings on the planet, in order for the plan of evolution to go forward as smoothly as possible.

These books are only manuals that will become useful when the future of these mental constructions will have become our present. Therefore there is no deterministic action in this case.

### Determinism and Clairvoyance

The possibility of Clairvoyance can lead to belief in predestination: if one can read the future, it is because this future is already fixed.

In truth, if we examine the mechanism of Clairvoyance, it seems that this phenomenon is only a perception of one or of several worlds of the levels of lesser density, and the way time works in these worlds is different from ours.

### ☼ Apparent Random Effect In Natural Numbers

There are three important numbers in the works of nature that, through the set arithmetical laws, can lead to an arithmetical chance.

### The Number Pi ( $\pi$ ):

The apparent disorder of nature can be the result of the application of deterministic laws. The arithmetical operations are deterministic operations since they do not allow any violation of their rules, be it multiplication, division, addition or subtraction. For instance, the number  $\pi$  that plays a great role in nature can be found through a simple mathematical continuation.  $\pi$  comes from unity and we have:

$$\frac{1+1+1+1}{1} - \frac{1+1+1+1}{1+1+1} + \frac{1+1+1+1}{1+1+1+1+1} - \frac{1+1+1+1}{1+1+1+1+1+1+1} + \dots$$

The continuation of this series gives the value of **Pi**. If the writing above shows the liaison between  $\pi$  and unity, the continuation can be written more simply:

$$\frac{1}{1} - \frac{1}{3} + \frac{1}{5} - \frac{1}{7} + \frac{1}{9} + \dots = \frac{\pi}{4}$$

The four 1's are the symbol of the 4 elements in the quaternary.

With a computer program, this continuation allows for the calculation of  $\pi$  with any given number of decimals. The series of numbers shows that there is never a repetitive theme in the continuation of the decimals, at least nowadays where the calculation reached thousands of decimals.

If for example we take the numbers of the following continuation: 5, 10, 15...etc., we will have a continuation that never repeats and that will have all the appearances of a random continuation even knowing it results from determining mechanistic laws.

If we consider the two other numbers ruling on nature's phenomena, number  $e$ , the logarithm number, and the Golden Ratio given by the Fibonacci continuation, we find the same phenomenon.

### The Number $e$

The Neperian number has for math continuation:

$$e = 1 + \frac{1}{1} + \frac{1}{1 \times 2} + \frac{1}{1 \times 2 \times 3} + \frac{1}{1 \times 2 \times 3 \times 4} + \dots = 2.71828\dots$$

We must note that the number **Pi** plays a very important role in the orbits of planets, of electrons, in every vibrating or periodical phenomenon.



The number  $e$  rules over the exchanges or the flows of energy in fields as varied as the speed of chemical reaction or the charge and discharge of condensers.

For these two numbers the value given by the continuation is always inferior to the true value but the longer the continuation, the closer it approaches the true value without ever reaching it.

The third number frequently found in nature is the number called the Golden Ratio, issued from the Fibonacci continuation.

### The Golden Ratio

$\pi$  and  $e$  are manifested mainly in matter but the *Golden Ratio* rules more over life phenomenon like the spirals of shells or placement of the leaves on the plant stems.

Fibonacci's continuation starts from function 1 and each following term is obtained thus: the denominator is the numerator of the previous fraction, the numerator is the sum of the numerator and the denominator of the previous fraction:

$$\frac{1}{1} \quad \frac{1+1}{1} \quad \frac{1+1+1}{1+1} \quad \frac{1+1+1+1+1}{1+1+1} \dots \text{etc.}$$

Differently from the two first numbers, each fraction is a close value of the *Golden Ratio*. But the even fractions give a value too high, the odd ones return a value too small.

As the continuation develops, the values slowly approach the *Golden Ratio*. After the 12<sup>th</sup> term, the difference is only of a millionth.

It is not necessary to use a computer to calculate the *Golden Ratio* because it is the positive sum of the equation:

$$X^2 - X - 1 = 0$$

The examination of the Fibonacci series shows symbolically that nature acts through successive + and - tests.

-- Jean DUBUIS

### The Corpse In The Mirror

(A Meditation on the Death of the Matter)

by John Eberly



*I'm sick of love, and I'm in the thick of it.*

-Bob Dylan

Opportunities to experience grief and sadness arise in everyone's life. Some might even argue that it begins at birth, and perhaps earlier, during the *petite mort* of orgasm, the collective experience of the parents on a cellular level, the grandparents, ancestors, back to the transformative beginningless point beyond time and space.

In the Muslim experience, Allah speaks through his prophet Muhammad in a *hadith qudsi*: "I was a treasure who desired to be known." This lonesome desire of God "to be known" results in creation. The creativity of man and woman, two beings, not one - who can *know* the ecstasy of oneness yet require separation in order to realize the *treasure*, becomes the mirror of the heart-wish. The divided creation thus set up yearns for unity because unity's desire is to be known. Once known, it becomes the (pre?)occupation of the creation's highest realization to maintain unity within multiplicity, participating equally in this love-play.

*Love is such that the cruelty of the beloved, while (the lover is) in union (with her), causes (the lover's) love to increase and (thus) be the fuel for the fire of love. This is because love's nutriment is supplied by (the beloved's) cruelty, hence (when she is cruel at the time of union) love increases. This is the case as long as they are in union. However, in separation, the beloved's cruelty is a help and consolation.*

-Amhad Ghazzali

In the process, one must "die before ye die," to quote another *hadith*. Goethe interpreted this as *Stirb und werde*, "Die and become." This means the death of all the illusions of separation which bind the creation to the covenant in which God asks the heart's atoms "Am I not your Lord?" to which they reply, "Yes!" Then they appear to disperse throughout the universe manifesting an infinity of forms which continue to report "Yes!" when asked, by anyone, everyone, and anything

in creation, "Am I not your Lord?" When the recognition fails, the arbitrary and transient forms of the One experience the yearning, and within this yearning God has placed a bit-sweet reward which leads back to unity. This prize is also love, in another guise, in the form of pain, heartbreak, and surrender. Attention in the form of consolation is love's highest reward. Even within the passion of anger love is found in the investment or devotion of the total self toward the object of desire.

Mansur al-Hallaj, the famous Muslim martyr condemned to death for heresy said, "Kill me, my friends." Speaking from the abode of unity, he knew that his murder would produce a variety of responses in those affected by the act, whether seeking justice, or revenge; eliciting compassion, or empathy, everyone's reaction would sooner or later lead each to their own path of (re)union. Hallaj's Jesus-like example of sacrifice through unity is an opening given by the Unseen to jog the atoms back to a collective, unitive. "Yes!"

"Suffering is He Himself, whereas happiness comes from Him" says Hallaj who saw suffering as a positive creative force, in which dynamic divine love is revealed as *ishq*, or passionate overflowing *desire*. Ecstatic union sacrificing self is dangerous to the pious person whose faith is built on reason.

The life and death experience of Jesus, Hallaj, Suhrawardi, Hamadani, Joan of Arc, Ghandi, Bonhoeffer, Martin Luther King (the reader is invited to make his/her own list) as examples of sacrifice to love that touch us deeply in the extreme because we each experience a lifetime of martyrdom. In some respects our lives of "quiet desperation," - if unity within this suffering is not achieved - can seem more cruel than the quick end experienced by presumably more realized (as in beyond or resigned to suffering) beings such as Jesus. But the point as the example they represent is that the "problems" we resolve throughout our lives deepen our experience of it so that we may experience the mystic's oneness through multiplicity. By realizing the universality of suffering, we may develop compassion for everyone and everything, share the burden by taking up our brother's and sister's woes with our own, and in the process find love's treasure everywhere.

In our lives we recognize particular disasters, recount them, wear some like medals won in battle: kids display their sores and scars proudly, scarlet badges of courage. Some of us pray for safety, to avoid the bumps, when only through the bumps and lumps can we appreciate the joys, the good times when

the livin' is easy. Calamity, despair, grief, and death inhabit the world in order to elicit the response of compassion and love, to allow their revelation

*Big trouble equals big reward.*

-Jean Dubuis

The alchemist tortures his matter in order to refine it, release the spirit, and reveal the oil which burns forever in the Niche of Lights.

*The clay of Adam was made  
malleable by the dew of love;  
As a result, a hundred calamities  
and turmoils appeared in the world*

*The lancet of love  
pricked the vein of the spirit,  
A drop dripped down,  
and it's name became heart.*  
-Majdo'd-Din Baghdadi

The depth of sorrow, of broken-heartedness, is actually the greatest gift, a grace from God visited upon this human mixture of matter and spirit. Over time sadness nurtures and deepens its relationship with body, with earth, with humanity. This brokenhearted love is more valuable than alchemist's gold. In their physical despair the martyrs in agony overflow with the union of heaven and earth, the spirit is released, and we are left transfixed with the beauty of death-transformation

Oh Christ on the Cross!  
Oh suffering Loss!  
Your love-embrace is a death sentence.  
it reads: Follow me!

*I once saw in a cemetery in India an old woman...at the grave of her son who had been tortured by Tamil terrorists. She spread herself over the grave and sobbed, and I... said to my companion, "I don't want to love if that is what love is." And he said, "Are you crazy? What she feels is so immeasurably beautiful because she grieves that much, and love lives on in her." Love's glory was in her weeping, love's glory was in her sobbing, love's glory was in her abandonment to her grief. That is love's glory, and love's glory has blood all over it.* -Andrew Harvey

In the sufi story of "Layla and Majnun," we find how love becomes affliction, devastation, and physical death. Separation

tion from his beloved is finally revealed as illusion when Majnun realizes what he seeks is everywhere, that he in fact has become what he desires most: desire Itself. The search for the philosopher's stone begins and ends with the mercury, the traveler himself. Majnun's concept of separate self is exhausted in his search, annihilated in love, in Layla.

*...If anything other than the Beloved is seen,  
Then that is not Love, it is mere passion.  
Love is that flame which when it blazes up,  
Consumes all but the Beloved Himself:  
-Dr. Javad Nurbakhsh*

I personally shed tears of recognition for all the characters while watching the film "Dead Man Walking." My reaction to the murders in the film, was an outpouring of compassion: love for those lost so violently, so horribly, so senselessly. Unexpectedly, however, I also recognized myself in the killers. As a human being I found that I must not only see myself capable of their acts, I must therefore take responsibility for their choices and suspend all judgement, accept all as an expression of the will of God to manifest the infinity of possibilities played out in creation through endless forms, in all of their potential cruelty and incomprehensible design (desire)

*If these positive feelings in/of the mind do not consider the mind or are not able to make use of the mind, and go tearing wildly across the battlefield alone (with only selfish desires), the result is a love that has the attributes of fire. On behalf of the self, such a love burns up everything. In order to achieve its selfish desires, it actually destroys others.*

-Dr. Javad Nurbakhsh

It is said (in the book, not in the movie) that one of the parents of the murdered children visited the crime scene and immediately forgave the unknown killers. This expression of God's love and forgiveness through the human vehicle with all its frailties and propensities for revenge, is heartbreaking and shocking in its unexpectedness. For most of us this is inexplicable behavior, outrageous and inappropriate to the circumstances. It is in reality, however, an evolutionary supra-human response to an inhumane (yet utterly human) act.

*King Love desired to pitch His tent in the desert, open the door of His warehouse,  
and scatter treasures to the world.  
then raised His parasol,  
hoisted his banners,  
to mingle Being  
and nothingness.  
Ah, the restlessness of enrapturing love  
has thrown the world  
in tumult!*

- Iraqi

You who enter this path, this world,  
BEWARE!  
Your desire will only result in your  
Demise.  
No door but death awaits your  
Restlessness.  
Your movement is grand  
illusion.  
Attract those who will come  
leave the rest alone  
they will fall to the earth like Icharus,  
again and again.

In the blue lodge of masonry, the third and highest degree of initiation is that of the Master Mason. In this ritual, the aspirant symbolically encounters certain death. He turns in supplication to the light of the east for help and guidance, assured by previous experience that it will be received. But instead, it kills him.

Our entire lives are a journey toward physical death. We all know that someday we will die, and we may live in the fear of the pain of dying. For some of us it is only in this final suffering death embrace that we feel the physical veils of separation fall away, that we surrender to love's pain and release. Let us journey through our lives with joy, on a path of freshly cut flowers, like the hostage princess in the Pawnee *Morning Star Ritual*, an honored guest sacrificed to love.

*Whomever I love I will kill.*

-hadith qudsi



Our friend **Wick Stern** passed away in mid-August in Ojai, CA from a brain tumor and stroke. Wick is survived by wife Helga and two daughters. I first met Wick in 1985 at a seminar held at Hans Nintzel's home. I was impressed by his gentleness and generosity of spirit, as well as by his knowledge of Qabala and laboratory alchemy. At the seminar, he encouraged a group of us to sit in meditation before working, then to visualize in every detail the operations we planned to do, and all of the tools we required. By gentle example he taught us a key to successful work. On behalf of the board and members of the association, I wish to extend our condolences to his family and his friends.

— Russ House

## Commentary on Zodiacal Magic

By Mark Stavish, M.A.

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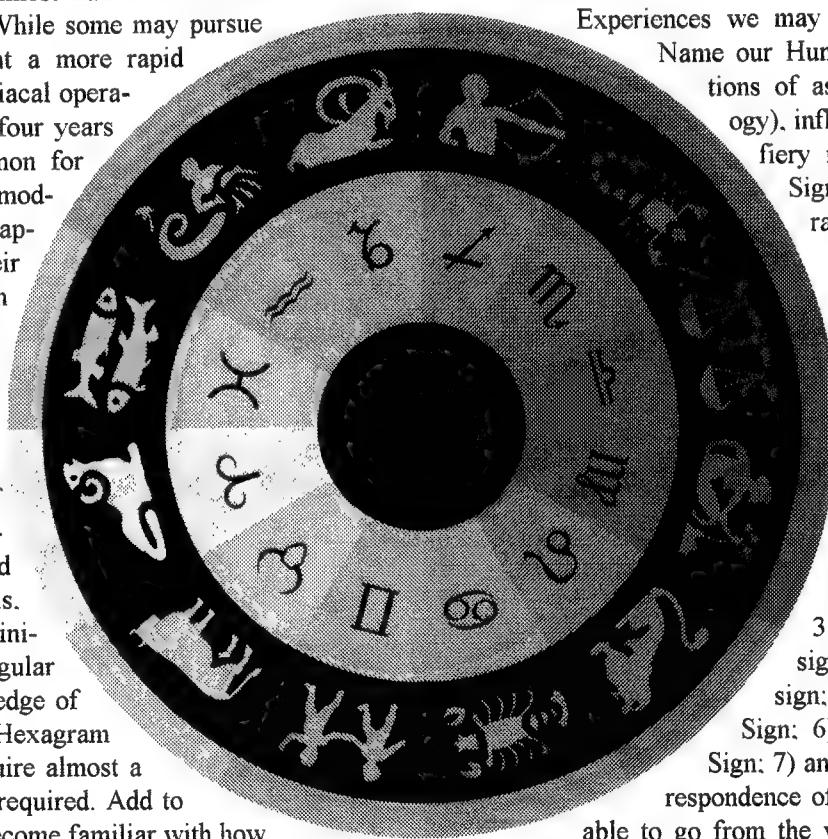
### Introduction

Zodiacal magic is one of the most sophisticated and significant forms of ritual that an aspiring magician can undertake. The skills needed to perform the rituals smoothly and consciously, aware of the inner as well as outer meanings of the symbols used, represents almost half a decade or more of study in many instances. While some may pursue the application of magic at a more rapid pace, and undertake the zodiacal operations in their first three or four years of study, it is not uncommon for many students to go more moderately to the task and approach this phase of their Work in their fifth or sixth year of training. The reasoning for this is simple. Personal and professional obligations aside, the required preliminaries for performing an invocation of Zodiacal force are knowledge of the Lesser and Greater Pentagram Rituals, both of which require a minimum of one year each of regular study. In addition, knowledge of the Lesser and Greater Hexagram Rituals, both of which require almost a year of study each, is also required. Add to this an additional year to become familiar with how the Pentagram and Hexagram Rituals interact with one another, and it is easy to see how four or five years can fly by in just learning the basics.

### Theoretical Overview

The purpose of zodiacal magic is to allow the magician to approach, contact, and direct the energies of each of the Signs of the Zodiac. This is first done when the Sun enters each of the Signs around the third week of each month, and can later be done at will by the magician. The energies of the Zodiac

have planetary and elemental qualities to them, but on a much larger and potent scale than if either of them were invoked individually. Thus, the Fire of Aries is more potent than just Elemental Fire, and the forces of Mars more direct and focused than if Mars alone had been invoked. Each sign is a complete synthesis of several complex qualities drawing not only on the energies of Assiah and Yetzirah, but also in some fashion on the influences of the Fifteenth Path of the Tree of Life, or the Path between Tiphareth (our Higher Self) and Chockma (the Zodiac). For this reason, it is also important, that Pathworking up to Tiphareth has been undertaken once or twice before undertaking Zodiacal operations.



Experiences we may have: revelation of the Name our Human type, hidden revelations of astrology (esoteric astrology), influx of Divine Energy of a fiery nature regardless of the Sign invoked (this is a very raw, primordial energy or "Secret Fire.")

### Symbols of Zodiacal Rituals

The symbols involved in a qabalistic ritual for each sign of the zodiac are: 1) The permutation of the Divine Name; 2) The Godform of the Sign; 3) the ruling planet of the sign; 4) the Element of the sign; 5) the archangel of the Sign; 6) the Tarot Card of the Sign; 7) and the Hebrew Letter Correspondence of the Sign. Thus, we are able to go from the very abstract to the very personal connections with the energy being invoked.

What is nice about having all of these elements is that it shows us that magic involving signs of the Zodiac involve a complex relationship of force, many of whom we are expected to be familiar with through previous work. This array of symbols also allows us to build rituals and/or meditations that are as complex or as simple as we desire, based upon our inner competency with the material. For this reason, we will give outlines for three rituals: basic, intermediate, and a complete ritual using all of the symbols mentioned. As each per-

son progresses in their familiarity with the material, they will be able to add, delete, or modify the actual rituals they create, as they advance on the Path.

### The Divine Name

The Divine Name is by far the most significant aspect of a Qabalistic ritual, and often the one thing most often overlooked. Through the Name alone, we can contact the potent energies of each sign and come to understand a myriad of associations with each of the Tribes of Israel, the Disciples of Jesus, and the Book of Revelations. Each Name is different in its arrangement of the letters of the Tetragrammaton, but all are inwardly equal since all add up to the same number (26) using gemetria.

Each name also represents a kind of esoteric astrology, where each human being resonates with one of these names [1], and it represents their inner astrological sign regardless of the sign present during the time of their birth. In fact, recognition of this personal resonance can constitute a kind of re-birth, wherein the date and time of the revelation is used to cast an entirely new horoscope.[2]

Each configuration of the Name represents a particular ordering of the basic Elements of creation, thus constituting a pattern, or relationship of energy in each of us. For example, YHVH means the proper ordering of Fire (Yod), Air (Heh) [3], Water (Vau), and Earth (final Heh). This is also the Name applied to the first sign of the zodiac, or Aries.

In the Sign for Cancer, we have the ordering as such: Heh, Vau, Heh, Yod. Unfortunately, it is rarely pointed out which Heh is the final Heh (Heh Sophith) in most of the existing lists, and each must figure this out for themselves as they so desire. Yet, even without this detail, we are fully capable of using each Name as a meditative, or ritual device for resonating with the powers of the sign it dominates, or one could even



Cornelius Agrippa

say, creates. This might be critical - the Names came first in creation, and create the Signs of the Zodiac. Thus, the Sign represent, or are symbolic of the Divine Names, not the other way around. Working with the Names alone is more potent than working just with the astrological signs. Together they form a powerful combination of energy and forms.

The ordering of the Names however is in question. Different authorities give differing attributions of which permutation belongs to which sign. Cornelius Agrippa gives one set in his work, Three Books of Occult Philosophy. The Philosophers of Nature[4] give a different ordering, more in line with the Golden Dawn. However, recently published material even suggests that some of the Golden Dawn attributions were in error[5], and one author, Donald Tyson, has chosen to rewrite them altogether.[6]

It is important to recognize these differences, but to not be tied down by them. Pick the ordering that best appeals to you inwardly and work with them. They may change over time, and you may work with a different set later. However, working with an imperfect tool is better than doing no work at all. Like all symbols, they are to be a means to an end - here an inner state of increased awareness, power, and love - and not an end in and of themselves.

### The Godform of the Sign

Godforms are used as a means of identifying with cosmic principles on an intensely and personal level. In short, through the use of highly detailed visualizations, we identify with the forces and ideas so intimately that we temporarily replace our human ego structure, with that of a god (or what ever else we are identifying with). When done on a regular basis, it becomes possible to "incarnate" aspects of the chosen deity into one's regular ego structure. As a result, we can as the ancients said, "Speak with the authority of the gods."

For more information on Assumption of the Godform, see my article in a previous issue of The Stone.

### Ruling planet of the Sign

The ruling planet of a sign acts as a vehicle or filter for the transfer of that sign's energy into our solar system, and ultimately, our inner and outer worlds. Traditionally only the seven visible planets (or stars) were used, and as a rule, are still the best bet for beginners to this work. Some experienced qabalists have used the additional planets of Neptune,

Uranus, and Pluto in some work, but this is not widespread.

If we look at each planet, we see that with the exceptions of the Sun and the Moon, each planet has both an active and a passive sign that it dominates. These active and passive modes can be used for either material or spiritual work, or for the creation or elimination of conditions in our inner or outer life.

By examining the fundamental symbols of each planet, we can get an inner understanding of what these composite symbols represent. For example, the circle represents infinity, as well as life giving, or solar energy. The crescent represents contracting, materializing, or lunar energy. The horizontal line is the passive energy of matter; and the vertical line, the active energy of matter. Combined in the form of an equilateral cross, they form the symbol for matter, or the planet Earth. ⊕

Examples:[7]

- Saturn - ♄ The energies of the four elements dominate the lunar energies transmitted to the earth.
- Jupiter - ♃ The lunar energies dominate the energies of the earth, the reverse of Saturn. The reverse is due to the passage of the Abyss (between Binah/Saturn and Chesed/Jupiter).
- Mars - ♂ Mars expresses outwardly the solar energies it receives. It therefore is the symbol of force, its energies should revitalize the blood.
- Sun - ☉ It transmits the energies of the Infinite into our system.
- Venus - ♀ Here the solar energies dominate the energies of earth.
- Mercury - ☿ The lunar and solar energies are united to dominate the energies of the earth. It is the planet of magic, of alchemy, of astrology and initiation.
- Moon - ☾ Its symbol represents its function, which is to only transmit part of the solar energies in its domain.

## Element of the Sign

Just as our relationship to the planets is strengthened through rituals involving the zodiac, so are our relationships to the various aspects of manifestation, better known as The Elements. Here, on the level of manifestation, we can see how the archetypal creative forces of the cosmos effect our psychic centers (the planets) and ultimately our physical bodies, environment, and world as a whole (the Elements).

Since zodiacal magic draws upon the spiritual forces of Atziluth, and is predominantly fiery or energetic, electric, penetrating, and expansive in nature, it adds these qualities to all it touches.

Thus, those Signs of a fixed, and stable nature, are made more concrete. Those of a mutable nature are made more flexible and adaptable, and cardinal signs more energetic and expansive. Just as each of the Sephiroth and planets has its virtues and vices, or positive and negative qualities, so do each of the Signs. These traits are a reflection of the three-fold aspect of each Sign: 1) its ruling planet; 2) its Elemental attribute; and 3) its designation as fixed, mutable, or cardinal (quadruplicities).

It is this kind of complexity of layering of attributes that requires one work up to zodiacal magic by starting with Elemental, and then Planetary rituals first. A thorough understanding of these preliminaries will allow for a more productive and active functioning when doing operations on the Signs. If you understand the nature of the Elements, and how they interact with the planets, it is an easier matter to add the additional element of quadruplicities than starting from scratch.

The Elemental attribute can make it slightly easier for us when doing work on the Signs, in that instead of having to find the Signs location in the sky at the time of working, we can simply invoke it from its Elemental quarter in the temple.

## Archangel of the Sign

Each Sign, like each sephira, or planet, has its own ruling intelligence. These archangels rule the sign, and administer its overall function. Each sign also has an angelic force for each of its decants, for a total of seventy-two total. These angels can be found along with their sigilium (magical signatures, or symbols) in The Kabbalah of the Golden Dawn by Pat Zalewski.



### Tarot Card of the Sign

The tarot trumps are often used in conjunction with Pathworking, as well as zodiacal rituals. These cards, or trumps, represent a pictorial synthesis of the essence of each Path on the Tree of Life. Since twelve of these Paths have astrological correspondences, the Paths pertaining to them are invoked, even if indirectly, when doing Zodiacal magic. Those Paths are:

Path 15 - Tiphareth to Hochmah - Aries - The Emperor  
Path 16 - Chesed to Hochmah - Taurus - The Hierophant  
Path 17 - Tiphareth to Binah - Gemini - The Lovers  
Path 18 - Geburah to Binah - Cancer - The Chariot  
Path 19 - Geburah to Chesed - Leo - Strength  
Path 20 - Tiphareth to Chesed - Virgo - The Hermit  
Path 22 - Tiphareth to Geburah - Libra - Justice  
Path 24 - Netzach to Tiphareth - Scorpio - Death  
Path 25 - Yesod to Tiphareth - Sagittarius - Temperance  
Path 26 - Hod to Tiphareth - Capricorn - The Devil  
Path 28 - Yesod to Netzach - Aquarius - The Star  
Path 29 - Malkuth to Netzach - Pisces - The Moon

A close look will show us that the majority of these Paths, seven, are at or above Tiphareth; three more lead up to Tiphareth. Only two are below it, and they both lead to Netzach, or Venus, and govern all things of life on earth, as well as early knowledge of astrology through the number seven.

Thus, we can see, that the function of astrological magic is to assist us in having that experience known as "Knowledge and Conversation with our Holy Guardian Angel or Inner Self, and its perfection as a permanent state within us. It also shows that though these specific rituals, we access power, knowledge, and energy that is very primordial in origin. Only through a healthy understanding of planetary and Elemental magic can be regularly access this energy on a manageable basis and not have it overload our systems.[8]

### Hebrew Letters

Each of the twelve simply Hebrew letters corresponds to one of the signs of the Zodiac as well as one of the organs of the human body. The seven double letters are associated with the openings or organs of the head, and the three mother letters with the head, chest, and stomach (solar plexus), or the three principle psychic organs of primitive esoteric systems. These correspondences are found in the Sepher Yetzirah, and are the basis for some forms of qabalistic healing practices. The ma-

nipulation of these letters also can in themselves allow for heightened states of awareness, energy flow throughout the psychic and physical bodies, and an increased efficacy in the development of the Magical Voice, or transformation of our speech in The (Creative) Word.

For those unfamiliar with the associations of the Hebrew alphabet, Zodiac rituals allow for the use of them as either a principle focal point, or in a supporting role, depending on the practitioners level of familiarity.[9]

### Practical Considerations

All forms of magic are essentially aimed at some kind of practical effect. While psychological integration and spiritual illumination are eminently practical, most practitioners view practical only in terms of material benefit. To this end, zodiacal magic can be applied easily and with tremendous effect through following a few simply rules.

The map of the heavens, or "Chemical Sky", is an effective rubric of how to apply the signs and their attributes for specifically more material, or more spiritual effects.[10] By examining the chart we can see that the signs are divided into two sets, one ruled more or less by the Sun and the other by the Moon. Those under the domain of the Sun are more active, those of the Moon more passive. However, from our perspective, this is highly relative, and it is more important that we look at whether the sign is active or passive. Those in an active mode, such as Aries, are better for spiritual work. Those such as Capricorn, are better for work that requires a material manifestation.

By working when the sun is in that sign, during or near a full moon, and on its planetary ruler, and in the correct planetary hour, we have at our disposal all of the energies of that sign for our use.

This is not to say that we can't do a ritual at other times, only that at these times, the energy is most easily contacted and directed.

### Psychological Effects

In addition to allowing us to encounter profoundly ancient archetypal energies directly, and to link the various aspects of our psyche into a more synthetic and harmonious being, we find that working on the zodiac takes us back to the very beginnings of creation (on some level).

We find that the essentially fiery nature of the Signs is the multiple manifestations of the Secret or Creative. Fire of alchemists, magicians, and occultists alike. It is essentially a sexual energy, of the most profoundly ecstatic we can encounter. Though it, we are taken back to the twelve primary manifestations of creation, and even further back to the primary Parental Archetypes of Male-Female/God-Goddess as well. The basic tenants of Freudian psychology are vindicated in this regard. For magic is a creative act, all creative acts are sexual (or the passionate binding of opposites), at the base of our being we are sexual beings. However, on the level of Malkooth, this raw, corrupted, and unrefined sexual nature must be abandoned, and maybe even temporarily rejected, in favor of more subtle directions. Freudian psychoanalysis reveals our fundamental drives and influencing factors on a deep and primordial level. This dark region is then transcended through the application of Jungian or Transpersonal psychology. However, in the end, what has been rejected, must be integrated into the whole, and our very source of life and power itself must be made a cooperative part of our selves. In the end, we end up where we have begun, only on a more precise, wiser, and more loving level, where we direct the forces within us, and are not directed by them.

That which is first would be last, and that which is last will be first, aptly described the situation of those delving into zodiacal magic as a capstone to their ceremonial career. Often the experiences it offers reminds us of the importance of basics, fundamentals, and that everything was always there right in front of us all along, buried in the most simple of meditations and rituals, waiting for us to uncover it.

### Holy Guardian Angel

It would not be out of place to mention that while ceremonial magic has many functions, and that its various rituals can be applied to mundane as well as psychic, and spiritual ends, the true purpose of all esotericism is so that we might experience that state known as Knowledge and Conversation with our Holy Guardian Angel. Our highest self, true spark of God within, that teaches, illuminates, loves, and heals us and guides us in our Becoming. It is a peculiar aspect of our self, in which in encounter it first as something almost alien or exterior to us (for it is from the view of our daily life), and over time, more from an I-Thou relationship with it, to an extreme identification, or oneness with it. This oneness, is typified as The Alchemical Marriage and according to hermetic tradition, is the crowning achievement of our adepthood. It is

the Qabalistic equivalent of achieving The Philosopher's Stone.

For this experience however, there are no rituals that we can do. There is nothing that will confer this blessed state on us from without. Yet, even here, we are not without hope. If all esoteric practices are designed to prepare us for this experience, then through their repeated practice we create a stronger link with the very unconscious parts of our Self that we seek, or more aptly, passionately desire, to bring through into daily awareness.

Since all is preparation, we can even perform one of several rituals, designed to specifically prepare us for this state of Illumination, even Grace.

Our Highest Self is an intense pressure, ever seeking, waiting, earnestly desiring to manifest in our daily consciousness. It is always ready, willing, and able to assist us in our lives. Yet, all too often, we fail to stop, pause, and ask it for assistance. Sometimes when we do, we even decide that our ego will dictate to IT, and instead of listening to our Highest Self, we are lecturing to it!

Only through an act of complete surrender, and openness to what it has to instruct us in, and guide us towards, can we really experience the Overshadowing of our Holy Guardian Angel.

For this however, we must slay all fear. Cast out all doubt. Trust, confidence, Faith must fill our hearts and minds. Faith! It is an irony, that for years, decades even, we labor and work to replace the simple faith of an often bigoted and biased religion with the tested experiences of the inner life, only once again to be confronted with that word. A word which through ignorance has been tainted and distorted, but which can still be redeemed.

Faith here is still. Belief in things unseen, but also so much more. For our faith is not based on blind ignorance, fear, or superstition, but on the hard won knowledge that this superhuman part of our self exists. Faith is the ability to surrender, sacrifice and give up all that is human for that which is transcendent. Faith is not a negative state, but one of extreme positiveness, in which we are confident, albeit arrogant from a human point of view, regarding the nature of this invisible Self.

## Examples of Rituals

### Zodiacal Ritual for the Sign of Aries[11]

Give LVX Signs if known. After a period of meditation in the in the East or West of the altar (but not in the Quarters), give five knocks.(I I I I I). Go the Northeast (or East) and say:

"Hekas, Hekas, Este Bebeloi! Be Far From this Sacred Place Profane Ones!"

Perform the Lesser Banishing Ritual of the Pentagram

Perform the Lesser Banishing Ritual of the Hexagram

Pick up the Cup and purify with Water starting in the East. Trace cross and Water triangle in each Quarter (optional):

"So therefore first the priest who governeth the works of Fire must sprinkle with the Lustral Waters of the loud resounding sea."

Pick up the censor and purify the room with Fire starting in the East. Trace cross and Fire triangle in each Quarter (optional):

"And when after all the phantoms are banished, thou shalt see that Holy and formless Fire which darts and flashes through the hidden depth of the Universe. Hear thou, the Voice of Fire!"

Circumambulate the temple three times deosil (clockwise). Give saluting sign upon each passing of the East. Stand West of the altar, facing East, and perform Adoration of the Lord of the Universe.

"Holy art Thou oh Lord of the Universe!  
Holy Art Thou whom Nature hath not Formed!  
Holy Art Thou Vast and Mighty One!  
Lord of Light and of the Darkness!  
(Naught that Silence can express)"

Perform the Supreme Invoking Ritual of the Pentagram

Go to the East and contemplate your Kether and Invoke "Eheieh" four times. Give the LVX Signs (if known), and say:

"Unto Thee sole wise, sole eternal, and sole merciful one, be

praise and glory for ever. You who has permitted me, who now stands humbly before Thee, to enter thus far into the sanctuary of thy Mysteries. Not unto me, Adonai, but unto Thy Name be the Glory, now and forever more. Let the influence of thy Divine Ones descend upon my head, and teach me the value of self-sacrifice so that I shrink not in the hour of trial. But that thus my name be written on high, and my Genius (Holy Guardian Angel) stand in the presence of the Holy One. In that hour when the Son of Man is invoked before they Lord of Spirits and his Name before the Ancient of Days."

Formulate the Quarters around you, and Four Pillars at your sides.

Visualize the Sign of Tiphareth, or the Banner of the East clearly. Let it envelop you as in a cloak.

Perform the Qabalistic Cross.

Perform the SIRP using the Spirit Active Pentagram, and Pentagram of Fire in all four Quarters. Trace the sign of Aries in the Fire Pentagram. Give the Elemental Sign (if known) after each Pentagram.

Invoke the Four Archangels and do the Qabalistic Cross.

Perform the Lesser Invoking Ritual of the Hexagram of Mars with the four forms in their respective Quarters (Optional).

Invoke with: "ARARITA!"

Analysis of the Keyword (IAO) when done.

Face the Sign of Aries and Trace the Sigil in the air. Trace the Supreme hexagram of Mars. Vibrate "ARARITA!" with Hexagram, and "Elohim Gibor!" with the sigil of Mars. Trace Aleph and vibrate it.

Trace the Sigil of Aries again, in the center of the Hexagram and intone the Divine Name "Yod-Heh-Vau-Heh!"

Say the following:

"In the (First) Permutation of the unutterable Name of God, the Vast One, thee I invoke! O powers of the Sign of the (Ram)! (Prince) of the Zodiac! Thee I invoke! Lord of the (Head) ARIES! I invoke Thee! Thou who leads the Tribe of (Gad)! Thou who are the Ruler over the letter (Heh)! Thee I

invoke! Thou whose mighty Archangel is (Melchidael/draw sigil)! Thee I invoke!"

"I invoke Thee Lord of Valor who kindles the Fires of Vitality and Courage within my Soul! Initiator of (growth and inspiration)! Grant me your stamina and strength! Bestow upon me your bold creativity and enthusiasm! Thus, I go forward with the resolve of the Ram beating in my breast, ever forward to prosper and attain. Ever forward with the life giving Waters of the Spring in my Soul, and the Fiery Ram of the Stars within my heart!"

Stand in the Position of the Cross and Vibrate "Yod-Heh-Vau-Heh" four times using the vibratory formula. Feel a connection between the Sign of Aries and the corresponding part of your Sphere of Sensation (i.e., the head for Gimel/Mars and the right foot for the Hebrew Letter - Heh/Aries). Breathe in the energy of Mars. Temper the energy with Divine Light of your Kether and Venus.

Contemplate the Light.

Go to the West of the altar and face the East. Raise your hands and say,

"Not unto my name, O Adonai, but unto Thy Name be ascribed the Kingdom, the Power, and the Glory, now and forever more! Amen!" Give the LVX Signs (if known)

Purify and consecrate the Temple with Water and Fire as in the beginning.

Perform the reverse circumambulation and wind down energy raised.

Return to position of Aries in the Temple and Banish the Hexagram of Mars: ARARITA, Elohim Gibor, Aleph. Trace the Sigil of Aries - vibrate YHVH.

Perform Lesser Banishing Ritual of the Hexagram of Mars, beginning with Qabalistic Cross and Keyword Analysis.

Perform Supreme Banishing Ritual of the Pentegran for Fire in all Quarters.

Perform Lesser Banishing Ritual of the Pentegran and Banishing Ritual of the Hexagram

Return to the East and say:

"I now release any and all spirits (energies) that imprisoned (bound) by this ceremony. Depart in peace to your abodes and habitations (and return quickly, peacefully, and fully when called again). Go with the blessings of YHShVH and YHVShH." Trace the Rose+Cross.

Give Five Knocks (I I I I I)

"I know declare this Temple Closed!"

"So Mote it Be! Amen!"

### Franz Bardon

Franz Bardon, a Czech author of several books on magic, suggested that magical rituals, particularly those of evocation be simple and direct in comparison to those of the Golden Dawn. In his work, *The Practice of Magical Evocation*, Bardon gives the following outline for the performing of magical operations, which is to be suitably adapted to zodiacal rituals, and the evocation of the various beings of each planet and sign. Bardon's technique more closely resembles those of the old Medieval and Renaissance techniques in that it is more flexible and less structured than more modern rituals.

Two magical mirrors are needed, although crystal balls, or bowls of fresh clean water can be substituted.

Prior to the actual ritual, the magician should bath, or at least wash their hands and drink some clean water. The idea of all physical and psychic obstructions and influences being washed away should fill your imagination.

When dressing, the foremost idea is that all influences, both positive and negative, are negated, and that the will of the magician is supreme. This protective attitude must be maintained during the ritual. When you place your cap, cowl, or band upon your head, the final thought that it is not the magician, but God that carries through the entire operation.

The author states:

"You must unite yourself with the Divine principle inside you in such a way that you have the feeling that you are the deity itself." [12]

Light your magic lamp, being sure that the color it projects is that of the planet or Sign being invoked. Green for Venus, Red for Mars, etc. Here of course, an electric light or colored

bulbs are easiest to use. Place it on or above the altar, or anywhere it will fill the room with filtered light.

Draw your magic circle.

Impregnate your magic mirror, crystal, or bowl of water with the green light using the power of your imagination. Be conscious that it is not you, the magician, but Deity, that is carrying out the operation. You must feel that the light is a veritable matrix of energy and power, concentrating in the mirror as it did the room previously.

You must have the permanent impression that you are moving about in the room in an oscillating (green) light. This is the way to prepare, magically, the room for the being to be evoked, and in a room like this there will be no more obstacles for the being and it will feel the atmosphere of its own sphere. Already at the moment you accumulate the light you concentrate on the idea that the purpose of this accumulation is to condense the evoked spirit being in a manner that you can see it with your physical eyes and hear it with your physical ears. The stronger your imagination, belief, will and conviction, the better condensed and truer (the spirit) will appear to you. When impregnating the room, do not forget to include that you wish the accumulated planetary (or zodiacal) light-power to remain in the mirror (or crystal, etc.) and in the room until you dissolve it again by force of your imagination.

Now, you start impregnating the other mirror by charging it with the Akasha-principle. Project, by force of imagination, into the surface of the mirror, the idea that not any disturbing being, not any unwanted power or the like will penetrate into your work room.[13]

Take the sigil of the sphere being invoked, and trace the sigil with your wand, sword, or finger. Concentrating into the seal the qualities of the being evoked. In addition, concentrate on the idea that the being is allied to the sign and must react to it at any time, willingly, to perform the task it is assigned. The magician must also keep in mind, that it is not they that draw the sign, but God, and that the being will render complete obedience to Deity. The author states, that with this attitude, success is guaranteed.

Bardon now states, that we can begin the preparation of the Magic Circle and Triangle of Art, or evocation. The lines that form them must be re-drawn with the sword, wand, or hand, and the attitude to be taken is that the circle represents eternity and the unity of the macrocosm and microcosm; while

the triangle is the three dimensions of the mental, astral, and material forms of the being called forth.

As with traditional rituals, the triangle is outside of the circle, and the talisman is placed inside of it.

The nature and symbolism of the circle, or circles, is left entirely to the operator. However, if four circles are used, they have the names and sigils of the 1) Elemental, 2) Planetary, 3) Zodiacal, and 4) Divine Names of the Quarters inscribed within them.

Of course, incense can be used to either attract the energy of the sphere, or its being, that is being contacted; or, as a means of giving shape and form to the being if it is being evoked into the Triangle of Art.

With implement of evocation in hand, the magician stands in the center of the circle and imagines that they are God, and that their power and consciousness is everywhere. This is very important, and stressed by Bardon several times. This kind of changing places, with the Cosmos, is also suggested as a meditative technique of its own by the Rosicrucian Order, AMORC, and constitutes a kind of Cosmic Assumption, instead of the usual specific, but limited, Assumption of the Godform used often in modern ceremonial magic. Here, all of the forms are cast aside, and the very essence of creation itself is assumed by the Operator.

The magician now calls forth the name of the entity being evoked, be it Elemental, planetary, or zodiacal, and imagines that their voice carries forth across the entire region of the sphere they are contacting. That the entity hears them, and is compelled to answer, because it is God itself that is calling them.

Continue calling forth the name, from a loud vibration, until it is a soft and gentle whisper.

The being should soon appear in the Triangle.

Of course, Bardon is applying this technique to the experiment of evocation, and not invocation, the two being very different works in magic. However, an experienced magician should be able to compare the above material to that of the previous Golden Dawn ritual and derive a means of adapting it to suit their needs as an invocation of a specific zodiacal force.

## Mediation Technique

Those wishing to dispense with ritual altogether, or to a minimum, can perform similar techniques as meditations. Here, the process becomes as simple or complicated as the practitioner desires. After deciding which Sign to meditate on (assuming you have done them already once in solar order, starting in the Sign of Aries) simply visualize its sigil and/or Hebrew letter in the center of your heart. Imagine yourself inhaling the proper permutation of the Tetragrammaton associated with it, spinning around the letter, in your heart. You may even inhale this name, spin while you hold your breath, and exhale the name with the air, holding it out and in front of you in blazing white light as breathing is suspended. The normal square breathing of inhale to 4 (or 5 or 6), hold for 4, exhale for 4, and hold out for 4, will be sufficient for this exercise.

As time goes by, increase your associations with the letter, feeling its virtues increase within you, as the negative aspects of the sign decrease with each exhalation. Add the planetary sign and its letter as you go. Of course, there is no end to the amount of ingenuity that can be developed here, with colors, archangels, and other associations slowly being added with each practice of the technique.

The heart is used as it is the center of our intuitive consciousness, the seat of the soul and the ultimate place that we must go to for genuine inner teachings. This method is very similar to one used by the Spanish Qabalist Abulafia. It is simple, easy to perform, yields great results, and all that is needed is to imagine the Hebrew Names of God and an additional letter or two as times goes on.

## Closing

As stated at the beginning of this article, Zodiacal magic is among the most difficult forms of ritual work to perform since it requires a substantial amount of previous experience, knowledge, and understanding of magical practices. It can, however, also be very rewarding and well worth the effort, for by the time the average student reaches the point of wanting to perform these forms of rituals, most of the rituals sub-components are already second nature to them, making the actual work of Zodiacal magic less daunting than it appears.

## Footnotes

[1] See: PON discourse by Patrice Malézac, 7th Annual PON

Conference, Wheaton, IL, "The Twelve Human Types" June 22, 1998.

[2] See: PON Qabala Course, Lesson 23.

[3] In the Golden Dawn system, the Elements are ordered: Fire, Water, Air, and Earth. PON uses this method in that it allows for a better amalgamation between alchemy and qabala, and represents not the order of the creation of the Elements, but their ordering after they were created. See the Sepher Yetzirah for more information.

[4] See: PON Qabala Course, Lesson 13, p. 8.

[5] Self-Initiation into the Golden Dawn Tradition, page 199.

[6] Tetragrammaton, Donald Tyson, Llewellyn Books.

[7] Fundamentals of Esoteric Knowledge, Lesson 4, p. 9-10. The Philosophers of Nature (PON). Copyright 1988.

[8] The Major Arcana are generally placed on the Paths, the Suit cards on the Spheres, and the Court cards on the Worlds. However, this is a convention held over from the Golden Dawn and its modern derivatives. Aleister Crowley however, has an interesting set of attributions for the Suits, in which the cards represent very specific astrological combinations. See: The Book of Thoth. Also, One of the first authors of the modern tarot, Oswald Wirth, places the Major Arcane on the Sepheroth, and not on the Paths, with some limited, but interesting correspondences.

[9] See: PON Qabala Course, Lesson 10 and 11; Fundamentals of Esoteric Knowledge, Lesson 6; and Aryeh Kaplan, Sepher Yetzirah, Samuel Weiser, York Beach, Maine.

[10] PON Fundamentals of Esoteric Knowledge Course, Lesson 9, p. 9-10.

[11] This ritual is heavily based on the "Ritual for Aries" given in Secrets of a Golden Dawn Temple by Chic and Sandra Cicero, Llewellyn Publications, St. Paul, MN, 1992, P. 428.

[12] The Practice of Magical Evocation by Franz Bardon, Ruedger-berg Verlag, Wuppertal, 1991 p. 129.

[13] Ibid. p. 130



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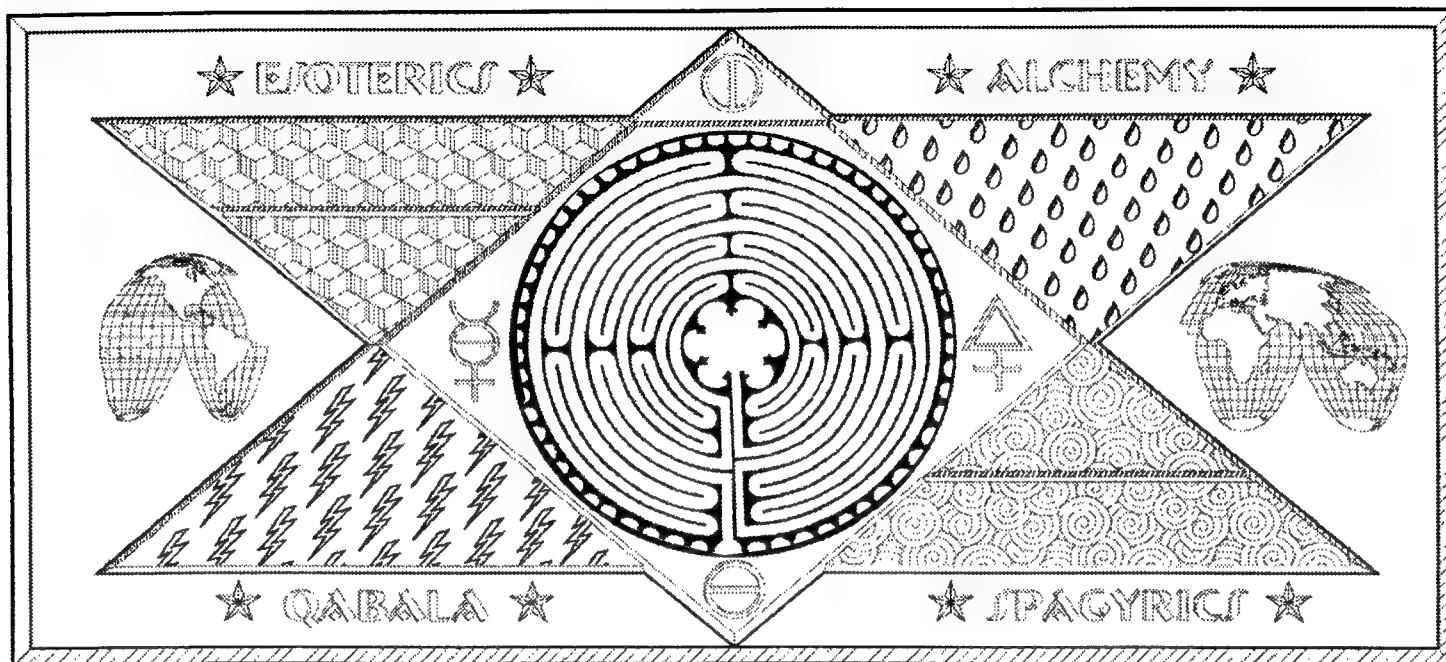
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## MESSAGE FROM THE PRESIDENT

by Russ House

The Board of Directors of The Philosophers of Nature met in July 1999 and subsequently in October 1999 to make decisions regarding the future of the association. During these meetings, we determined that The Philosophers of Nature will cease operations effective December 31, 1999. We met with Jean Dubuis during the recent seminar to discuss our decision.

- After December 31, 1999, there will be no association called The Philosophers of Nature.
- This will be the last issue of The Stone.
- The web site will be maintained but in an 'archival' form - there will be no orders accepted after December 15, 1999.
- During the spring of 2000, a new entity will be announced to all recent members of the association and subscribers to the newsletter. The new organization will publish and distribute the lessons and tapes currently distributed by the PON. It is not yet determined whether there will be a newsletter published after that time. It is anticipated that seminars and workshops will be offered.
- Inquiries about PON and membership will be answered with a form letter explaining that the association has been dissolved, and that they will be contacted during the Spring of 2000 regarding a new organization.
- All memberships and newsletter subscriptions end on December 31 of each year. We will mail refund checks before December 31, 1999 to those who paid membership dues beyond 1999.
- Orders for lessons and video tapes must be received by us not later than December 15, 1999. Otherwise there will be no availability of these products until Spring 2000.
- All recent members of The Philosophers of Nature will be notified by mail of the new organization when it is established and ready for operations.

In the final analysis, running a demanding operation with a purely volunteer staff became such that it could not be sus-

tained. This was not a matter of finances. While we did not have a financial surplus at any time, we were seldom really destitute. In fact, the most recent seminar made a modest profit — the first in several years. Still, our purpose was not to make money, instead, we intended to sustain an association and to provide very specific and unique information to the relatively small number of persons who are interested in these subjects. We did not want to win converts, or influence the thinking of people to some specific philosophy. Instead we intended to honor the freedom of each person we encountered.

The Board has set into motion events which should bear fruit in the Spring. It is time now for the quiet and rest of the Winter, as the seed germinates and gathers strength for its eventual emergence. The theme of death and resurrection is fundamental to the myths and legends of Humanity, and is particularly poignant to those following the Hermetic Path.



In closing, I would like to thank those who have labored like Hercules on behalf of the PON. Special thanks to Kathleen Ahearn, Paul Bartscher, Joe Caezza, Rawn Clark, Etienne Cornaille, Ray Cullen, Karin DiGiacomo, Brigitte Donvez, David Driver, Jean Dubuis, John Eberly, Vie and Norm Engel, Anthony Follari, Jim Gilmour, Jack Glass, the late Walter Griffin, Rick Grimes, Marcus Haubenstricker, Sue House, Steve Kalec, Paul Kersten, Curt Kobylarz-Schmidt, Art Kompolt, Beat Krummenacher, Patrice Malézé, Ken Miller, Micah Nilssen, Hans Nintzel, Kevin Townley, John Reid III, Jim Roederer, Charlotte Smith, Mark Stavish, Bill Van Doren David Welch, and Trem Williams, and to those whose names have escaped me for the moment, but will become clear as soon as this goes to print. Thanks to everyone who wrote articles, subscribed, came to the seminars, made donations, asked what you could do to help.

I think that the world is truly a better place for our having worked together. With you, I look forward to seeing what new blooms may emerge in the Spring.

Ora et Labora

## Walter Griffin

past Treasurer for The Philosophers of Nature succumbed to a heart attack on September 9, 1999 while on a business trip. He would have celebrated his 37th birthday on September 21st. Walter was a devoted mystic. He was a life member of The Philosophers of Nature, and was a member of Rosicrucian, Martinist and Hermetic organizations. His mother encouraged his studies from an early age, and he was devoted to the daily practice of his philosophy as an adult. We will greatly miss his tremendous sense of humor, and his keen sense of business. A Rosicrucian Funeral service was conducted by members of the AMORC Lodge of Chicago. At the conclusion of the regular services, a number of his friends, coworkers and representatives of the associations with which he studied addressed those who came to pay their respects. It was quite remarkable to hear how deeply he had impressed the people with whom he had come into contact, in various walks of life. Walter exemplified the practical mystic, one who fully participates in the stream of life, in the seemingly mundane affairs of the world, without losing touch with the greater reality that is the source of their strength, joy and inspiration. We extend our deepest sympathy to his mother, Mildred, his brother and sister, and family members.



### Announcement:

**BETWEEN THE WORLDS:** A Grand Magickal Congress, will be held May 25-28, 2000 at the Wyndham Garden Hotel in Wilmington, Delaware. This event is being held during the Jupiter/Saturn conjunction in Taurus. Between The Worlds is only held when there are astrological aspects that can uphold the work of the event

The Assembly of the Sacred Wheel, a Wiccan non-profit religious organization, will once again be hosting the Between The Worlds conference. This conference is an opportunity to experience deep learning and moving rituals from a wide range of esoteric Paths. It is also a time to build dialogue and to foster interconnections between the various life affirming magickal Traditions and Paths. All are welcome that follow a positive path, whether they are members of groups or are solitary practitioners.

Among the speakers will be Dolores Ashcroft-Nowicki, Shakmah Winddrum, and Russ House.

**Contact Information:** email: BTW2K@aol.com Tel: (302) 855-0699 Website: <http://members.aol.com/BTW2K/>

## The Apocalypse

By Jean Dubuis

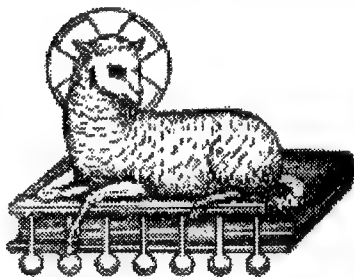
Translated by Patrice Malézé

Generally, the Apocalypse is considered something like a prediction of catastrophes and in everyday language, it is often understood as a natural cataclysm. Yet, at the beginning of the text of the "Apocalypse of St John" is written: "Revelation" and this word is the real meaning of the word Apocalypse.

First, we note that this revelation is made to John, apostle of the inner church, the esoteric church. In this text, we are not concerned with the outer church, the church of Peter.

One is forced to acknowledge that, on first reading, the text does not reveal much, perhaps even nothing. If we want to get some benefit from it, we should not take it literally because "the spirit vivifies, but the letter kills".

The apocalypse is the real book of the Bible. *Bible* meaning *Book*. The two illustrations with this paper give both a symbolic and a practical principle regarding the comprehension of the text. The book is kept closed: its knowledge is occulted, inaccessible. The seals are broken, the book is open: the knowledge is accessible. The true content of the Book is the inner knowledge, necessary for man to return to "the Eternal Kingdom of his origin".



What do these seals mean and how are we to open them? The opening can be done through Alchemy or Qabala, but other methods are also possible and we will give one here. This method necessitates three conditions:

- Preparatory work
- Meditation
- Concentration

In the text of the "Apocalypse of John" there are the seven Letters to the seven Churches, the seven seals, the seven trumpets, the seven cups, etc. Each unit of the seven elements corresponds to one of the Sephiroth of Qabala or seven lower Sephiroth. The Church is a function of the Sephirah: the seal

is an energy, etc.

This is given only as probable example. In reality, each one of us must find his own interpretation of the text since the same fact, the same event, the same energy, all has a different aspect as a function of the level of the Memory of Nature where it is contacted. There is one level of Memory of Nature per Sephirah.

The first work consists in finding in the text the matching correspondences for each Sephirah. Take a white paper sheet, without lines (eventually use underneath a lined page). The finished page will contain only the writing and, eventually, a number from 1 to 7.

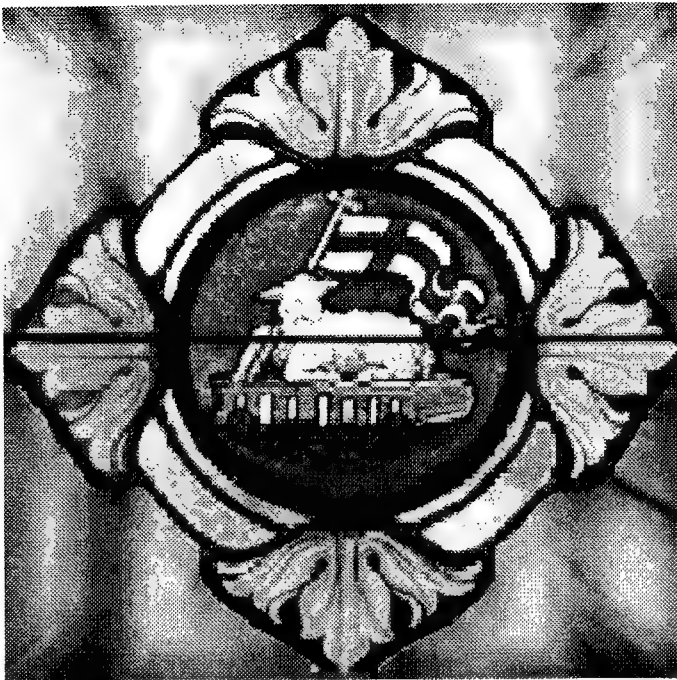
Start copying, by hand, the letter of the first Church, then the text of the first seal and continue for each first element. If an element is named without comments, write its name on a line, in the order in which the text flows. Continue the same work for the second elements, and so on. We will thus obtain a series of seven texts, each on a different sheet and this for each Sephirah.

You can now open the seals but you cannot open all of them. No one on this Earth can open a level above the level of his celestial residence, but we can find in the last open seal the method for accessing the residence above one's own.

### Method for finding the key to the opening of a seal:

The simplest is first to arrange in the form of a book the seven manuscript pages. The symbolism of the book is very powerful to access the archetypes of Knowledge. Then do the present work if you got the uniformity of gray in the checkerboard training exercise (see Esoteric courses). Place yourself in your oratory with the seven pages and something to write on (a new blank sheet of paper). Start by concentration on the page of the first Church. If you have enough training, the order of the phenomenon should be the following: the sides of the sheet will start taking a brownish-blackish color, then this color will be animated by a kind of pulsation, a rhythm based roughly on one second of time. This kind of wave will work its way towards the center of the sheet that





will become entirely black or dark brown. A few seconds afterwards, generally between 3 and 10, a very faint light will appear that will rapidly become stronger, then a pulsating motion starts: the light spot grows and through wave-like motions, the darkness steps back and the whole sheet becomes clear (not necessarily white). If your concentration is good, you will be able to read a text, usually a phrase, which you must fix in your memory.

To protect the continuation of these experiences, it is good to let the reverse phenomenon occur: the dark invades the entire sheet, you de-concentrate, and everything becomes normal again.

Immediately write the phrase on the white sheet and meditate on it: it is the key or a piece of the key to the seal. As long as the key to the first seal is not complete, do not start working on the second one.

This method can also be applied to other topics: we can thus look for answers to alchemical or qabalistic problems. Also, if the psychic teaching of the night cannot be brought back "to the surface", this method is often efficient. Usually, for these other uses, you do not have to write down the text: we can take a book, any book. Yet, a book of the same matter, psychically well impregnated by our work, makes the work easier.

Do not use this process for means contrary to ethics or for

materialistic means even if they are generous. Such use would stop for a long time the possibility to access the Memories of Nature through this practice.

The method offered here uses only one part of the "Apocalypse of John". There are chapters such as the Throne of God, the elected, the angel with the little book, the two witnesses, the Woman and the Dragon, the two Beasts, etc. that concern the general principles of Creation. The number 2 is the symbol of the manifested world, the number 4 represents the elements, the Dragon is TALI, the intellectual and physical forces that rivet us to the Realm of Malkuth, etc.

The same method can be applied to each of these chapters. The important thing is to note everything and to bring together all of the knowledge received: step by step a philosophy, a knowledge will occur that will make possible the return to the New Jerusalem.

## *Happy Holidays*

**We wish all of you a Joyous Holiday Season and Blessings & Prosperity in the upcoming Century.**

**May all your dreams and aspirations become a reality.**

**In Peace & Love,**

**Russ House, President**

**Jim Gilmore, Secretary**

**Rick Grimes, Director of External Affairs**

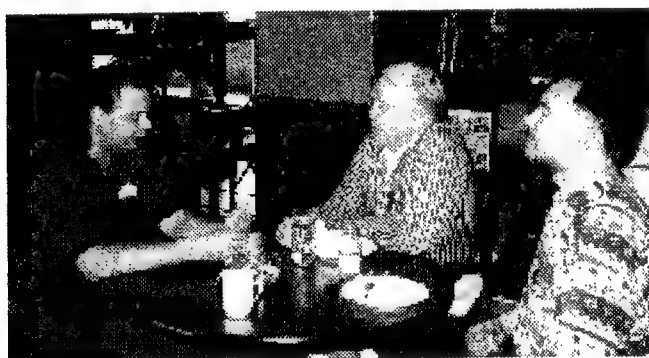
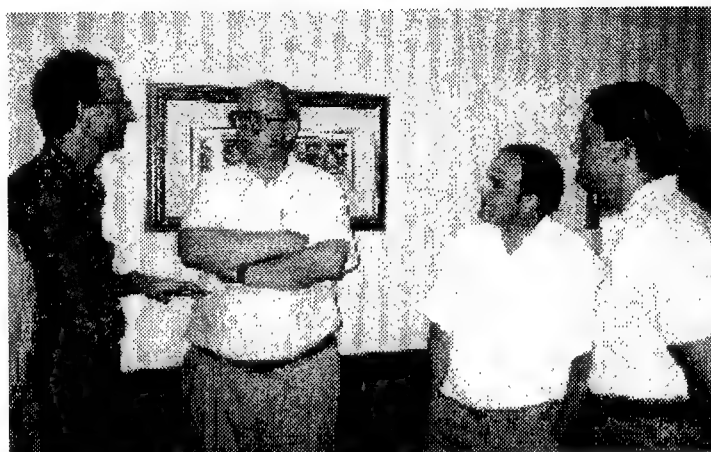
**Sue House, Director of Member Services**

**Mark Stavish, Director of Research, ORA**

**Ray Cullen, Director of Research, LABORA**



Images from The 8th Annual Seminar of The Philosophers of Nature



*It was a great seminar — thanks to all who came and made it so.*





## The Seed In Winter

By Steve Kalec



The profound truths that are dawned upon by those who study the Hermetic Philosophies are most amazingly revealed to those who can see through the many superb allegories that the philosophers have represented to us throughout the ages. One such allegory is that of the stages of the Great Work allegorized in the yearly seasons of nature.

In the Hermetic Philosophy, the alchemical process is said to unfold through cyclic events very much as do the passing of the seasons of nature as the winter, spring, summer and fall. That is to say that, what our mater undergoes in changes such as the color changes that represent the different stages of the alchemical process, can very much be expressed allegorically through the passing of the yearly seasons of nature as the black winter, followed by the white blossoming spring, the red hot summer, and the golden autumn when our fruit is ready for the harvest.

For those who live in the northern hemisphere, and who are preparing to enter into the winter months, it is a befitting time to dwell upon the allegorical symbolism of the blackening of winter. In this time, as our days are shortened and our nights are lengthened, a sombering and darkening condition is felt in an all-embracing sense. Nature enters a state of sleep, which very much alludes to a sort of death as the external activities of nature slow down. Consciousness itself collectively seems to be reduced as creatures of many kinds hide for the hibernation season. The plants, flowers, trees and all kinds of vegetation become dormant and lifeless as they lose their vivid colors and give way to the blackening and darkness of winter.

It seems a very sorry state, melancholic and very depressing, yet if we look a little deeper into the esoteric principles that are transpiring, we will see that this blackness is really a blessed darkness as is seen by the philosophers. A cold stillness of death and darkness may have overshadowed the world, yet a new life and regeneration is warming and brooding within her

very bosom, within the very seeds of life itself.

This brings us to an other very important symbolism and allegory, the alchemical symbolism of the "Seed and the Field". It is in the fall, prior to the beginning of winter that the farmers plant their seeds into the earth.

The reasons why the sowing is done at such a time is so that the seed can have the time to undergo the alchemical process of the dissolution. In order for the seed to bear fruit, it must die, break, be opened and be readied for just the right time to germinate and come to life when the etheric energies of life pour out their greatest influence on it in the Spring.

As the ALL is One, and as the ALL is in all, we can readily understand that the forces of nature that operate in the macrocosm, are also the forces that operate in the microcosm of man. There must therefore also be a certain correspondence between the outer activities of nature, and the inner process of the transformation and elevation of man's soul and consciousness. The greater forces of nature then, can be found in the little universe of man himself. Therefore, through this correspondence that exists between the outer and the inner world, there can be seen a sort of mirroring in the processes of nature's regeneration as the unfolding of the energies of life, and the regeneration of man and the cyclic events transpiring in the unfolding of his soul and consciousness.

The seed holds within itself its potentiality of being. This is a great mystery. It always bewilders and mystifies the mind when one tries to grasp mentally the fact that within a tiny seed, there lies the potentiality of a giant tree. One should really meditate on this mystery. Not only does this tiny seed contain the potentiality of a giant tree, but it also contains within itself its entire species. One tiny seed contains within itself an entire forest. If we succeed in our meditation, we will come to understand that this tiny seed does not only contain within itself a tree and a forest, but also all the trees of its species that have ever germinated into life, for it came from the first tree. In a deeper esoteric understanding, it is in itself, the first tree and the last tree. The ALL is in all.

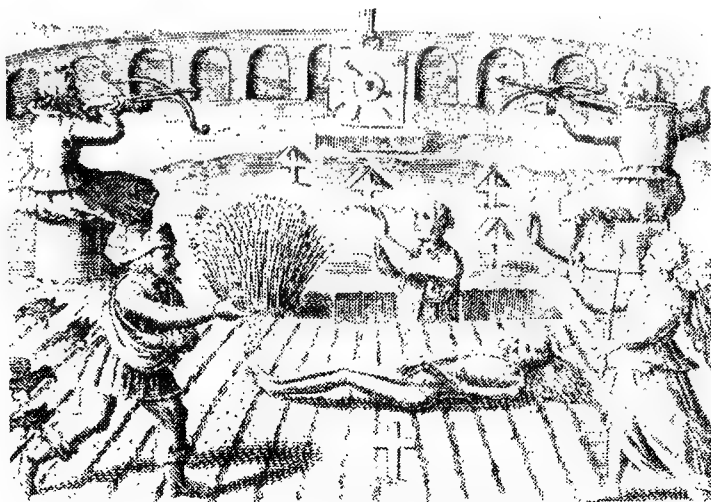


When the seed of our soul, as the vulgar gold of the alchemists and the ego consciousness as a separation from that which is the universal, is placed in the black earth as the

womb and the raw richness of the darkness of the unconscious, the tomb of Osiris or the sepulcher of Christ, after putrefying, it is reborn and blooms to full flower and grows into the full expression of the potentiality it held. It is in the cycle of the winter of our consciousness, that as a seed, we are placed into the earth to be broken, to be opened, to putrefy, to stink and rot, to mortify and enter our tomb, where we come face to face with the depth of our inner darkness. Oh what a sorry state, what an agonizing situation. How can this be the blessed darkness of the alchemists? Julius Evola in The Hermetic Tradition says, "The seed is, first of all, vulgar Gold, which separated from the Mine (Universal Life) is as dead; but when thrust into the earth, or the field, and after putrefying, it is reborn and brings to full flower the principle whose potentiality it held." If the vulgar gold is the sulfur principle as the soul and ego personality, then what is the symbolism of the earth or the field?

This darkness of the tomb, the cultivation of the earth and the field, readily brings to mind the Saturnial aspect of matter and the body. In the Bhagavat Gita, the body is called the field, and those who know this are called the connoisseurs of the field. In the Zohar it is said, "those alone to whom the mysteries are confided, are called the cultivators of the fields." The Hermetic Triumph says that "The Stone is a Field that the wise cultivate, into which Nature and Art have planted the seed that must produce its fruit."

In Basil Valentine's eighth key, we see a man rising out of the grave. Two men with crossbows sit and aim at a square target with a circular bulls-eye, and a key standing above it indicating that in putrefaction is the key to the process. They have attained this since they have hit the bull's eye. Between these two men is a grave out of which a man or a resurrected corpse



is emerging. To the left of this corn is sprouting representing the fruition of our seed. In the foreground, a corpse lies in a ploughed field showing us that the seed that is not placed in the earth does not resurrect. A man on the left is scattering grain, and is greeted by winged angel sounding a trumpet and holding a scepter. Behind the man, four black birds are eating the grain, which is an allegory of the dissolution. Basil Valentine says that, "Neither human nor animal bodies can be multiplied or propagated without decomposition; the grain and all vegetable seed, when cast into the ground, must decay before it can spring up again."

We as students of the philosophies know that this principle must be understood within ourselves, and that this sowing of the seed is the sowing of our consciousness. This is the "interior way". Consciousness must be turned inwards through a backward flowing way into the very heart of our corporeality, there to find the gold in Saturn. The slow fire of our putrefaction and fermentation is really the regiment of the secret fire which allows for the blackest of our metal, the lead of the unconscious, to be whitened through the action of this inner heat. "Decay is a wonderful smith," says the Golden Chain of Homer, meaning that it transforms one element to another. Through this practice, the vigilant sower and connoisseur of the field will see at the coming spring the efflorescence and blooming of his "Hermetic White Rose" as the first order of the transmutation from lead to silver.



To everything there is a season, and our winter will give way to our clear spring, where if we have kept our vigil, we will understand the words of Corinthians 15,36-44, "what was sown in the earth as a perishable thing is raised imperishable." Let us then obey the laws of nature and "follow in her footsteps". Let us look forward to the seasons and let us always be prepared for the work that is to be done in them as the blackening of winter, the white blossoming spring, the red hot summer and the golden autumn.

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## An Interview With a Parisian Hermetic Translator

by Joseph Caezza



I first encountered Michael Dickman at the 1997 Prague conference on Alchemy and The Hermetic Tradition. Casual conversation revealed his profound understanding not only of Hermeticism but of Eastern Mysticism as well, particularly Buddhist and Taoist traditions. His impeccable erudition remains matched by sincere humility and ardent practice. Purveyors of Adam McLean's Internet forum will recognize him as a frequent contributor. A published collection of Dickman's work has been recently released by McLean as Alchemical Compendium I: A Collection Of Alchemical Treatises Translated From The French. It constitutes Hermetic Studies No. 3 in an ongoing series. He also translated Magnum Opus Hermetic Source Work Series No. 25: Intellectual Catilenae of Michael Maier (17<sup>th</sup> century). He studied Yang style Tai Chi Chaun with Yang Zhenduo and Ningmpa Tibetan Buddhism and Dzog Chen under H.H. Khyentse Rimpoche and H.H. Dudjom Rimpoche. In addition to western alchemical literature, he maintains an extensive library of original Tibetan texts, translations of which appear regularly in editions limited to fellow Buddhist practitioners. In the style of the great sage, Marpa the translator, Michael Dickman, the Hermetic translator, treads the path of an esoteric ambassador bridging vastly different cultures. I met Michael mid-day September 9<sup>th</sup>, 1999 (9/9/99) on the Parvis of Notre Dame de Paris to conduct this interview.

**J.C.** *What first attracted you to hermetic literature?*

**M.D.** I was searching for an already established language to express Oriental ideas, specifically Tibetan ideas. I worked my way through the Golden Dawn over a period of ten years, reading on the side the works of Crowley,

Waite and Mead and so on...the French schools, and what have you. But I knew early on that this was not it. This is not what it's about. Then I started into Mead's Thrice Greatest Hermes, and there it was. I knew where the western tradition had gone, started reading my classics again, and - very slowly - worked round to alchemy. Alchemy and Hermeticism represent the purest mystical wisdom of the west.

**J.C.** *Even the more popular classic texts, for example, The Rosary Of The Philosophers, The Turba Philosophorum and The Hermetic Triumph seem hopelessly enigmatic. What kind of author writes such a work and for what kind of audience? Do you have any favorites that you read and reread continuously?*

**M.D.** I'm not convinced they write obscurely so much as in a heavily coded language in the hope that those who read them will become intrigued and take the trouble to keep reading until they find out what they really mean. They are very wise and keen that you should understand too, but they leave it up to you. They write in a guarded way as not to defile the Truth with words. Their words are for people who have inquiring spirits. They want you to read their texts from the inside. They want you to stand in their shoes. Even if they know the words will never get you there. Splendor Solis, Atalanta Fugiens, Lambspring...These are some of my favorite texts.

**J.C.** *The Sanskrit scholar, Dr. Douglas Brooks speculates that Tantrism emerged from primitive Hindu alchemical traditions. What is the relation between Tantra, yantra worship and alchemy? How does this relate to the Gothic cathedrals?*

**M.D.** I don't quite agree with Doug Brooks. I think alchemy emerged from Tantrism. Tantra really is the root of everything that is Indian, be this Aryan or Pre-Aryan. Sir John Woodroffe discovered this and was very much a champion of the idea. Alchemy comes in part from the ancient smiths. The ancient smiths were outcasts, beyond cast. Tantra, yantra worship and alchemy are really very similar on many levels -even almost the same thing. These practices lead to very similar if not identical experiences on many scores. One thing that is for sure is that body, speech and mind must all be engaged. The cathedrals grew like yantra seeds. They grew like



Michael Dickman at Notre Dame of Paris

this magnificent edifice before us now as living plants growing out of the aspirations of the common people, the clergy and the workmen. These Gothic cathedrals are living yantras. That is to say that they function as living manifestations or emanations of enlightenment.

**J.C.** *I met an ascetic who now lives in Assisi, Italy. He had spent many years in India. On the basis of his experience, he advised me that all of western mysticism is a sideshow compared to India. How do you react to such a statement?*

**M.D.** That's a ball of shit. There are great souls everywhere.

**J.C.** *Some contemporary authors cite the Blessed Virgin Mary as a manifestation of Kundalini. New age enthusiasts claim that the gothic cathedrals can trigger powerful kundalini type religious experiences because of their architectural basis in long forgotten principles of sacred geometry. Is this vein hype?*

**M.D.** Notre Dame de Paris is the sacred center of this city. It's the bindu or seed of the city that grew around it in a dynamic play of subtle energy. It's a manifestation of Primordial Awareness. The experiences people have here are preliminary. They represent only the first level of initiation. People today in their desperate search experience a twinkling of sacredness here and then believe they understand the whole mystery. Sacred geometry is only one of many starting points. Then there's the question of whether they ever actually do understand it.

**J.C.** *Titus Burckhart among others interprets the "Hail Mary" prayer as an invocation to the conjunction of sulfur and mercury. The Mass itself appears as a parody of the Magnum Opus. Your translation of Nature Discovered by an Unknown Knight contains a section entitled "Christian Chemistry" that expounds the seven sacraments as metaphors for alchemical manipulation. Do French people today appreciate the esoteric aspect of the Catholic Church?*

**M.D.** The Mass is not a parody of the Magnum Opus. The Mass is an exact manifestation of the Magnum Opus. Most Parisian Catholics have no idea of what they're about. They're Sunday Christians only. Many French people today are fascinated with all things esoteric. But it's only an intellectual fascination. Alchemical wisdom can not be understood intellectually but only experienced...or -better put- Alchemical wisdom can only be understood intellectually IF experienced.

**J.C.** *In recent years, much light has been shown on the Fulcanelli enigma. Among your colleagues in Paris, is there any consensus that Rene Schwaller de Lubicz was the genius behind the "Mystery Of The Cathedrals"?*

**M.D.** There is no consensus here. I used to believe it was Du-jols. Now people generally point to Champagne. I am more impressed by Canseliet. It would have been fortunate to have met him but I arrived here too late for that.

**J.C.** *Your recent book features an intriguing tract: A Most Curious Explication Of The Hieroglyphic And Physical Enigmas And Figures To Be Found On The Grand Portal Of The Metropolitan Cathedral Of Notre Dame by Lord Esprit Gobineau de Montluisant in 1640. Much of the iconography he explains is nowhere to be found on the present day facade. How do you account for that?*

**M.D.** This Cathedral has been rebuilt five times over the past eight hundred years. Restoration efforts of Viollet le Duc were not faithful to the intentions of the original design. Fulcanelli laments at length about this in Mystery Of The Cathedrals.

**J.C.** *Fulcanelli explains the statue of St Marcellus on the trumeau of St Ann's Portal on the western facade of Notre Dame as a reference to the Dry Way elaborated in a crucible at very high temperatures. In your translation of Montluisant, in section 9 of this tract he describes the same icon as a reference to a process elaborated in a "crystalline egg", a glass flask used for the Humid Way. Such a glass flask could not endure the temperatures required for the Dry Way. How do you reconcile the inconsistency of these two authors?*

**M.D.** These texts can be read on many levels. It's not a matter of one way or the other but possibly both at the same time. These authors aren't bound by the same rules of logic that confine you and I. These two texts are not inconsistent.

**J.C.** *Contemporary alchemical commentators fall into two categories, those that deal with practical laboratory operation and those that deal in terms of "psychospiritual babble". What approach do you follow?*

**M.D.** One may attempt to approach alchemical symbols the way Jung and his followers have done, or to choose to view the whole subject as mere metaphors for life's struggles, but that kind of thing will not help to elucidate what, in their veiled manner the adepts sought to impart. Be it said, that in his L'Alchimie Expliquee sur ses Textes Classiques, Eugene Canseliet, in a lengthy chapter entitled "Deceptive and Demented Enticements", holds forth against the interpretations of Rene Guenon, Gaston Bachelard and Carl Gustav Jung as totally misleading as to the veritable goals and significance of Alchemy. This is not to denigrate the work of at least the last two of these within their own fields, or to deny the importance of certain alchemical symbols within the interpretative purview of the

fields in question, but it does, especially when read in conjunction with Fulcanelli's assertion that man is not himself the subject of the art, clearly attest to the unquestionable existence of a difference between a so-called "psychological" interpretation of the Great Art, and the actual intention of the genuine adepts thereof.

Not that Jungian or other interpretations of the Alchemical imagery are wrong but it is quite certain that, for various reasons, Jung did misinterpret the original intentions of the ancient authors, as in another slightly different context, he was led to do with his reading, based on inadequate translations, of Tibetan and Chinese thought.

One must simply be prudent. Alchemy exists in and deals with the time beyond time, which is Eternity, and is concerned only with the restoration of the Lost Estate, that is to say the realization of the divine and inherent potential, the purification and spiritualization of matter, and the materialization and incarnation of spirit. To this end, every effort must be made to search out every last detail of the ultimate meaning of the words of our forefathers.

One is once again and forcefully reminded of the ultimate exhortation of the *Mutus Liber*, to wit, Ora, Lege, Lege, Relege, Labora et Invenies...Pray, Read, Read, Reread, Work and you shall Find. Only through prayers, profound and humble study and then trying one's realizations against the touchstone of reality and the declared results of the adepts themselves will one even begin to understand.

**J.C.** *Why does one pursue hermetic knowledge?*

**M.D.** There are many reasons for seeking knowledge, as many as there are seekers thereof probably, but the reason for seeking alchemical knowledge is clearly stated in all texts to be that, of one's own good fortune, one may aid the fortune of others, particularly the indigent and abandoned. In other words, that wisdom is to manifest as compassion, and that compassion and compassion alone is the enactment of wisdom. All other goals are fools gold.

It is all very well to be scholarly and precise, or fired-up and visionary but if these points of view, however apparently clever lead one away from the path and back into the labyrinth of one's own hubris, preconception and confusion, of what practical use are they to anybody at all? And is it not the touchstone of Alchemy that it is an infinitely practical art?

**J.C.** *In the course of our acquaintance you have often expressed profound concern with ecological and humanitarian issues. How does this follow from hermetic vision?*

**M.D.** The universe is sacred. People must learn to deal with it that way.

**J.C.** *Do you have any projects that you're working on now that you'd like to talk about?*

**M.D.** I'm translating *L'Ami de L'Aurore*, by Henri de Lin-taut, (1700). I'm also writing, recording and performing music. In the future I look forward to a lengthy retreat, if possible...at least 6 months to a year.

**J.C.** *On behalf of the Invisible College I'd like to thank you not only for making time for me here today but for your work of keeping the dream alive. Thank you Mike Dickman.*

This interview was conducted on September 9<sup>th</sup>, 1999 at the threshold to the central porch on the western entrance to Notre Dame de Paris. Michael then escorted me to the Gothic masterpiece, Sainte Chapelle and then to the ancient church tower of Saint Jacques, the starting point of the medieval pilgrimage to Santiago de Compostella. We then proceeded on a walking tour of the Latin Quarter, which emphasized Tibetan import outlets and esoteric bookstores. Foremost among these were J. C. Bailly's 'Gutenberg Reprints', located at 4 rue du Savoie, devoted exclusively to Alchemy and 'La Table d'Emeraude', Paris's premier hermetic bookstore located at 21 rue de la Huchette. Once again I thank my beloved Soror Mystica, Miss Natalie Collins, without who's inspiration this work could not have been accomplished.

From France I traveled to Prague where Vladislav Zadrobilek (1) was holding a major exhibit on Count Sporck, a 17<sup>th</sup> century aristocrat with strong esoteric interests. Sporck is still regarded, perhaps falsely, to be the father of Bohemian Masonic tradition. Lubos Antonin (2) a Hermetic librarian at the National Museum once again lead me on a walking tour to some of the more obscure mystic sites of Prague's Old Town. Both Zadrobilek and Antonin in collaboration with the Dutch philanthropist, Joseph Rittman will produce a major exhibit on Rosicrucian tradition slated for the summer of 2000. Our colleague, Michal Pober continues his efforts to institute a museum of Alchemy in the ancient mining town of Kutna Hora. There is hope that Manfred Junius may give a workshop there in Lab work next summer. Junius, the author of *The Practical Handbook of Plant Alchemy* recently toured through Kutna Hora with his students.

In other news of interest Joscelyn Godwin's long awaited translation of *The Dream of Polyphilus, The Hypnerotomachia*, will be available through Amazon.com in October. This 15<sup>th</sup> century tome is fun filled and action packed with heavy metal



alchemical idioms, innuendoes and allegories. I also recently examined a prepublication copy of a remarkable text. A Monument to the End of Time: Alchemy, Fulcanelli and the Great Cross, Volume I, The Cross at Hendaye, by J. Weidner and V. Bridges. The first installment of a 3 volumes set (!) the study will soon be released by Aethyrea Books. As if that wasn't enough, the publication of Fulcanelli's mysterious third book, Finis Glorae Mundi, has been announced on the Internet. See: <http://www.liber-mirabilis.nu/frlv005.html> The fine arts edition will be available for approximately \$ 750.00. Draw your own conclusions.

(1) Vladislav Zadrobilek was interviewed in The Stone, No 28, see also <http://www.levity.com/alchemy/caezza6.html>

(2) Dr Lubos Antonin was interviewed in The Stone, No 27, see also <http://www.levity.com/alchemy/caezza5.html>

Alchemical Compendium I: A Collection Of Alchemical Treatises Translated From French, translated by Michael Dickman. 1999, Hermetic Studies No. 3, Glasgow, 140pp. (36 pounds sterling); see [http://dialspace.dial.pipex.com/alchemy/herm\\_studies3.html](http://dialspace.dial.pipex.com/alchemy/herm_studies3.html)

Here is a superb collection of ten obscure 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> century French Alchemical tomes. The translator expresses reservations about whether or not these various authors refer to practical operative lab work or mere armchair psychospiritual babble. Careful reading and long meditation reveal that all of these tracts concern operative manipulations. Each is "good". Each testifies to illuminated insight into the mystery of Being at the heart of Alchemy.

Two tracts by Bernard Trevisan, "The Green Dream" and "Parabole" from his, Book of Natural Philosophy of Metals, open this compendium. Written in the oblique cabalistic manner these fables abound in surrealist images. Like other tracts in this collection they offer brief scenarios reminiscent of Rosenskrentz's Chemical Wedding.

The juiciest heart of this book appears in the next four tracts, "Concerning the Material of the Stone", "The Torch of Natural Philosophy", "The Hermetic Apocalypse" and "Nature Discovered". Flowing from anonymous sages who need not assert their academic authority by posting capital letters after their names, they invite us to consider the most subtle archetypal process of Nature. Often these texts vacillate between explicit lab manipulations and hallucinatory journeys accompanied by bizarre happenings. A passage from the commentary to the "Hermetic Apocalypse" calls to mind the contemporary concept of the 'Invisible College' made popular by Joscelyn Godwin in his ongoing series for Lapis magazine:

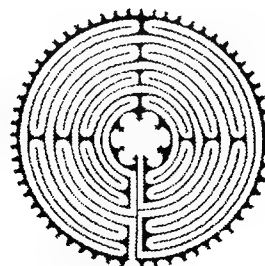
*"The society of Unknown Philosophers is unbounded by notions of kingdom, realm or particular place; but spreads throughout the universe. An institution dictated by reason, illumined by religion and which follows after virtue, should be known to all men. Worldly protectors are without avail for admission to this choice assembly; worldly greatness is as nothing there; there is a man naught but a man, but veritably man"*

Another tract, "Nature Discovered" by an Unknown Knight, remains remarkable as the little known work of an unquestionable adept. After an intense discourse on laboratory methods it features a section, "Christian Chemistry" that reveals the esoteric dimension of that great undiscovered treasure, the Roman Catholic Church. Even more impressive, the final section of this tract, "Poetic Chemistry" explicates with meticulous detail the alchemical import of Greek mythology.

One tract alone, "A Most Curious Explication of the Hieroglyphic and Physical Enigmas and Figures to be Found on the Grand Portal of the Cathedral of Notre Dame de Paris" by 'Lord Esprit Gobineau de Montluisant, Gentleman of Chartres, Lover of Philosophy Natural and Alchemical', is worth the price of the entire compendium. Writing in the Spring of 1640 he gives us precious impressions of images mutilated during the French Revolution. Fulcanelli made a career out of deciphering symbolism hidden on the western facade of Notre Dame but he stood on the shoulders of this savant.

The two final tracts will be familiar to most hard core connoisseurs of this genre. "The Epistle on the Philosophical Fire" by John Pontanus offers in covert language one of the simplest procedures for elaborating the Philosopher's Stone. "A Letter to a True Disciple of Hermes Wherein are Six Cardinal Keys of the Secret Philosophy", comprises the final section of the Hermetic Triumph. Stanislas Klossowski de Rola describes this as "the best of the best of 17<sup>th</sup> century alchemical literature".

The compendium, produced in a limited edition of only 300 copies, printed and bound by hand by Adam McLean himself comes signed, dated and numbered. Bound in leather with its title in gold lettering it already maintains status as a collector's item. This volume will serve as a worthy reference for any serious student of Alchemy.





**LABORA RESEARCH REPORT****Water, Water, Everywhere**

By Ray Cullen, Director of Research, Labora Project

**Chicago Seminar**

For those of you who didn't attend the Chicago Seminar, I will summarize some of the topics discussed in my presentation.

The initial project was to be (hopefully) a simple one. A number of alchemically different types of water were to be collected and differentiated. Seven different water types were identified. These types have been mentioned in the PON lessons, in the alchemical literature and discussed on Adam McLean's alchemy web site. At publication time, I have collected all but dew by dragging and dew on a sheet. The easiest to collect, besides tap, is rain. If you need large quantities of rainwater, consider the method described at the seminar by Anthony Follari. He used a large funnel shaped tarpaulin emptying into a large glass bottle. I have also used my rooftop to advantage.

**Initial Project**

- Team: Kathleen Ahearn, Lee Don Bienski, Ray Cullen, Russ House, Steve Kalec
- Collect and differentiate 7 forms of water
  - Tap
  - Rain
  - Rain with thunder
  - Dew by dragging
  - Dew by condensation on sheet
  - Dew by condensation on cold surface
  - Dew by deliquescence of potassium carbonate

hung from a rope and suspended over a plastic collection bowl. The equipment was installed in a screened in patio about one meter from the floor. On two different trials, approximately 100 ml of water was collected over a period of 24 hours each time. The relative humidity varied from 40 to 90 percent. The freezer temperature was -18 degrees C.

The real problem was how to alchemically differentiate the water types. Taste tests on 4 sterilized samples proved inconclusive. Taste tests using a tincture of veronica, a lunar herb, and then with a tea of veronica showed some differences. The rain with thunder seemed to me to be the most energetic. These taste tests were not very scientific, since they were not performed in a blind manner. However, I was only looking for ways to test and not actually trying for specific scientific results.

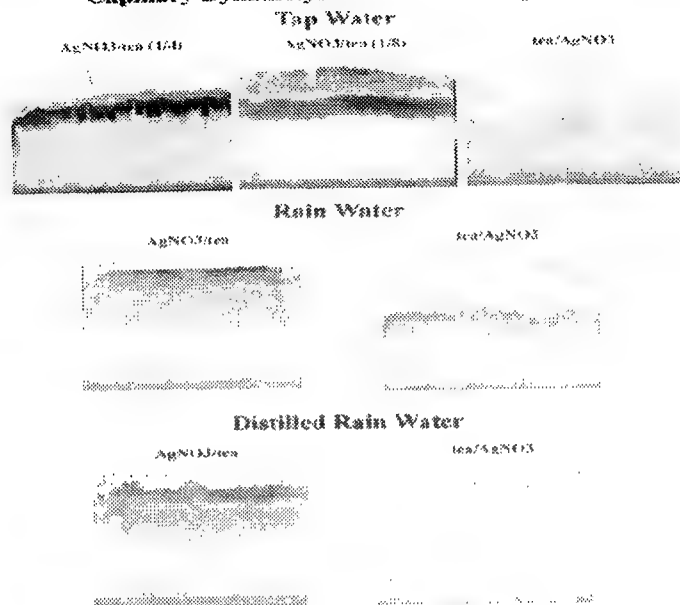
**Experimental Results**

- Taste tests on 4 sterilized samples
  - Tap
  - Rain
  - Condensed
  - Rain + thunder
- Taste tests with veronica tincture
- Taste tests with veronica tea
- Preliminary capillary dynamolysis tests on 3 samples
  - Tap
  - Rain
  - Distilled Rain

A second method explored used a modification of capillary dynamolysis in which the water comprising the veronica tea was varied and multiple samples were run at the same time. Dr. Lee Don Bienski performed these tests. He found differences between the three different water sample types that he collected. The method uses silver nitrate (a lunar metal) as a developer. He tried two different methods. The first was to let the 1 percent silver nitrate solution (distilled water) move up the paper first and then dried. The veronica tea with the sample water was then allowed to rise up the paper. The second method was to let the veronica tea with the sample water move up the paper first and then dried. The 1 percent silver nitrate solution (distilled water) water was then allowed to rise up the paper. The bands were more intense if the silver nitrate solution was added first.

I collected two different rain samples using plastic bowls set in the backyard. Dew was collected by condensation on a cold surface. I placed a plastic gallon milk jug filled with water in the freezer and left it for a few days. The milk jug was

### Capillary Dynamolysis for Water Comparison



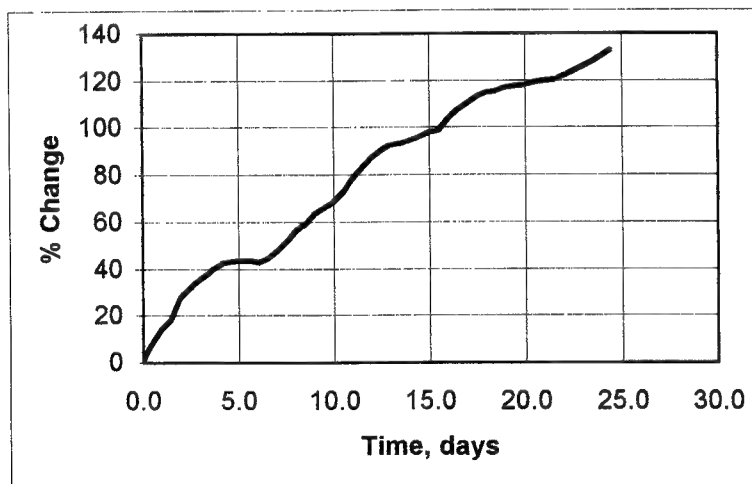
### Experimental Results

- Taste tests - no difference
- Taste tests with veronica tincture - Condensed and Rain + thunder stronger
- Taste tests with veronica tea - Rain + thunder strongest, then Condensed
- Capillary dynamolysis tests - add the developer first (AgNO3), more work to do
- Try some blind taste tests

These first preliminary tests showed that there was a lot of additional work required to reliably differentiate these water samples. The capillary dynamolysis method needs further experimental confirmation before it can be used as an alchemical indicator. The use of a lunar enhancer (veronica) allows for a greater alchemical difference. This makes it easier for the beginning alchemist to feel the differences in the samples. My original intention was for team members to each perform

the tests and to compare notes. Since the CD experiments are a little more demanding, I was going to collect water samples from team members and mail them to a central location to be tested. These tests remain to be done. I have acquired a number of sterile sample bottles, which I may use, once the CD tests are standardized. Since the original team was widely separated in space, coordination has been difficult. I will try to improve on this in the coming year. We may use some of the various Internet tools, such as chat rooms and net meetings.

I am continuing to collect the water types that I missed collecting prior to the Chicago Seminar. The latest is the deliquescence of potassium carbonate. The graph shows that a long collection period is required for this type of water. I have been collecting water on a small sample for nearly a month, with no signs of slowing down. The % Change in weight is plotted against time. I assume the bumps in the curve are due to varying degrees of humidity. The sample, about 50 grams originally, was placed in a glass bowl on an analytical balance in my garage (I mean my alchemy lab) at about 40 inches above the floor. Air is allowed to circulate under the door, which is open partially. Of course, if you put the bowl on the ground outside, you would get the normal dew effect. This would cause a quicker increase in weight, but you may not be getting quite the same type of water.



### Future Articles

Other activities which may be described in future reports are as follows in no particular order:

- Planning for Labora Project Experiment #2
- Vinegar culture
- Dry distillation of acetate(s)
- Moving from my garage to a dedicated alchemy lab

## The History of Alchemy in America

by Mark Stavish, M.A.

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### Introduction

While alchemy has strained the credulity and pocketbooks of many Europeans since its general appearance in the 16th and 17th centuries, it has also held a fascination for a fair number of prominent and not so prominent Americans as well.

Most of us are familiar with the writings of Thomas Vaughn, Paracelsus, Bacstrom, and dozens of other authorities on the Royal Art, yet it was from colonial America, that one of the most famous and mysterious Alchemists arose -- Philalethes. It is among the apocalyptic Pietists of Pennsylvania, said to have been Rosicrucians fleeing the religious wars of Central Europe, that we also find hints of laboratory alchemy being practiced in their wooden, gothic structured cloister, in Ephrata, on the Pennsylvania frontier. Even late in the "Golden Age", the 18th century that is, the illustrious, even then ivy covered, halls of Harvard was teaching its students the theory of the transmutation of metals. Even the Governor of Connecticut and Massachusetts dabbled with quicksilver now and again as well.

Even with the death of New England's last known practicing alchemists in the third decade of the 19th century, the torch did not completely die out. Less than one hundred years later, H.S. Lewis, Imperator of the fledgling American organization, the Ancient and Mystical Order Rosea Crucis (AMORC), claiming European recognition and authority for its activities, is reported to have preformed a public transmutation of zinc into gold. By the mid 1940's this same organization, using its newly formed Rose+Croix University, situated in the lush valley of San Jose, California, would be the only known location where the public study of laboratory alchemy was taking place. With a little bit of help from a major corporation or two as well. While this re-birth of laboratory alchemy was short lived, out if it came the now famous Paracelsus Research Society, founded by "Fratr Albertus", a new series of AMORC classes in the mid to late '80's, and the latest addition to American alchemical studies, the Philosophers of Nature.

### The Philalethes Period

The 17th century worldview of America was of a magical

land, filled literally and figuratively with gold. It was from this world, not that of an old and rigid Europe, that one of the most mysterious and renowned of alchemical figures. In fact, one who is often called that last of the great alchemists, Eirenaeus Philalethes, better known as, the Cosmopolitan. His first work The Marrow of Alchemy, Part One, appeared at London in London in 1654. It was published by E. Brewster, with the manuscript and publication being printed in English. Part Two was published the following year. Because George Starkey edited the first edition of The Marrow of Alchemy, it has been suggested that he was its author, along with the remainder of the 16 groups of alchemical publications attributed to "The Citizen of the World".

Philalethes is often translated as "Lover of Truth" and is the latinization of the Greek original. According to one of the publishers of Philalethes, William Cooper, "...[Philalethes] is acknowledged by all hands to be an Englishman, and an Adept and supposed to be yet living, and traveling, and about the age of 55 years, but his name is not certainly known." This appeared in Cooper's advertisement for Ripley Reviv'd in 1678. In total, Cooper published ten of the sixteen major titles written by the mysterious adept. Beyond being a prolific writer and of philanthropic attitude and activities, what helped make the mystery even more of a lasting legend, is that Philalethes is said to have achieved the Philosopher's Stone in 1645, at the age of twenty-three! [i]

So then, back to the question: who was Philalethes? Well, traditionally, two names have been put forward as being closely associated, and even identified with our Adept: Robert Child and George Starkey. As for Child, little evidence is given to back up the claim, and possibly even evidence to the contrary. With Starkey, the situation is different. [ii]

While much of the evidence is circumstantial, it comes from contemporaries of both men. Care is given to distinguish between those works on alchemy by Starkey himself, and those whom he attributes to his mysterious New England Adept, the Cosmopolite. However, as Jantz suggests in his article, "America's First Cosmopolitan", could Starkey have written the Cosmopolitan works while in a heightened state of consciousness? Were they the result of his own transcendental awareness as part of the alchemical process? While such is only speculation, what cannot be denied is that Philalethes is an American original, an adept in the now classical alchemical tradition, even being referred to as the "American Philosopher" on the second title page of the Amsterdam edition (1678) of his second group of works, Enarratio Methodica.

So then, was Starkey actually Philatheles? If we accept the evidence, then probably yes. In the anagram of two of the principle characters in *Vade Mecum*, the name of the pupil, Philoponus, and his mentor, Agricola Rhomaeus, we discover that in Latin, Agricola become Georgios in Greek, and the Greek Rhomaeus becomes Stark, or Strong, in Anglo-Saxon [iii].

Does it matter? Probably not, except to historians of esoterica, and other people with too much time on their hands. For practical alchemists all that is of importance is the practicality of the information supplied. Whether or not there was a person behind the persona of the Cosmopolitan is as important as asking the same of his more modern European counterpart Fulcanelli.[iv] At some point the personality must die, so that the Light may shine unobstructed, this is a fundamental tenet in esoteric teachings. Maybe in the end, Starkey actually was, and became, the Citizen of the World.

But Starkey wasn't alone in his search for the Philosopher's Stone. Among his contemporaries was Christian Lodowick of Newport, Rhode Island. This former Quaker, mystic, physician, musician, and mathematician was also an alchemist. Not surprising, as Newport was a major trading post, being honored with not only a large Quaker congregation, but also the oldest continually operating synagogue (Turo) in the United States, and one of the oldest Masonic lodges as well. Lodowick was an important philologist, particularly his English-German dictionary and grammar becoming standard throughout most of the 18th century.

Several famous New Englanders returned to Europe, among them Thomas Tillman. Tillman made contact with a group of German Anabaptists in England and eventually went to the Continent with them. Jantz proposes that Tillman's poetic influence may have eventually returned to America through the writings of Conrad Beissel and the Ephrata Cloister. This is not unrealistic, as members of the Cloister went as far north as Rhode Island in search of contacts and converts. A group who, was for a while, deeply involved in laboratory alchemy.

However, it is John Winthrop the Younger (1606-1676), founder and first governor of Connecticut, who made major contributions to alchemy, if only through his literary donations. During his second tour of Europe, Winthrop visited the poet John Rist, while in Constantinople in 1642. The visit was at the urging of the French ambassador, for the expressed intention of increasing Winthrop's knowledge of practical alchemy.[v]

Even with this semi-constant flow of ideas, trade, and people between the colonies and Europe, the chemical discoveries of the 18th century did not spell the end of alchemy in New England as they had across the sea. The Philosopher's Stone was still actively being pursued in New England until the third decade of the of the last century[vi]. With at least a half-dozen researchers being known throughout Connecticut and Massachusetts, most of them being graduates of Yale or Harvard.

Among them was Samuel Danforth, born at Dorchester, Massachusetts in 1696, and graduated from Harvard College in 1715. Among the texts used during his stay at Harvard was included the curious manuscript *Compendium Physicae* by Charles Morton. Morton, a Puritan, received his M.A. from Oxford in 1652, and emigrated to Massachusetts in 1686. His *Compendium* was a strange blend of the science of the period with Aristotle. A lengthy section was devoted to the "Artifice of Gold by Alchymy" or "the finding of the Philosophers stone", even stating, "Some have done it, such are call'd the Adepti". He listed among them, Lully, Paracelsus, and his disciple, van Helmont.

Danforth began his alchemical library as early as 1721, and achieved remarkable success in his life, serving 34 years as a judge and chief justice in Massachusetts. His reputation as an adept prior to being publicly ridiculed in the press in 1754 for his alchemical studies. In 1773, he wrote to his long-time friend Benjamin Franklin offering to send him a piece of the Philosopher's Stone. It is important to note, that while Franklin himself had no known interest in laboratory alchemy, he knew several active practitioners, as well as the leading members of the Ephrata and Fairmount Park Communes. He served not only as a focal point for American esoteric activities, but was also a major connection to English and French esoteric societies as well.

With his death in 1777, his son, Samuel Danforth, Jr. inherited his books. However professional pressures of his medical and scientific careers forced him to donate his father's books to the Boston Athaenum in 1812. The books are signed by both Danforths, and are heavily annotated, showing more than three-quarters of a century of study. Among the twenty-one volumes were the much standard works to be expected, as well as Philalethes' *Secrets Reveal'd* (London, 1699).

However, the most distinguished supporter of alchemy was probably Reverend Ezra Stiles. Born at New Haven, Connecticut in 1721, he graduated from Yale in 1746, served as

tutor until 1755, and was president of Yale from 1778 to 1795. In 1775, he accepted the position of minister to the Second Congregational Church of Newport, Rhode Island. Stiles was also a friend of Benjamin Franklin. While he made remarks concerning "the Rosacrucian Philosophy" that interested his contemporaries, Stiles himself disavowed any knowledge of practical alchemy or ever having witnessed any aspects of it.

Yet shortly after his disavowed of such knowledge, Stiles participated in several experiments of his own. Stiles even repeated the legends of Governor John Winthrop, Jr. that recounted him as an "Adept" who performed alchemical operations each year at his mine near East Haddam, Connecticut along with his associate Gosuinus Erkelens.

### **The Later Colonial Period: Ephrata and the End in New England**

With the advent of religious liberty in colonial Pennsylvania and religious wars in Central Europe, it is little wonder that so many Germans came to the New World in the 17th century. William Penn openly recruited many, and others simply went on their own, and among them were the Pietists. These quasi-mystical, semi-magical, often secretive, and usually apocalyptic groups settled in two main communities in Pennsylvania: the Wissahickon Valley, in present day Fairmount Park (Germantown), Philadelphia, and farther west in Ephrata. It is to the latter group that we turn our attention, for it is there, in Ephrata, that we have some of the clearest information regarding the extent and degree of Rosicrucian and alchemical practices of these communal mystics. While the degree, if any, of these Anabaptist Pietists being influenced by Rosicrucian philosophy has been debated, they definitely were influenced by hermeticism in general, and for at least a period, experimented with practical alchemy.

According to E.G. Alderfer, in his work, The Ephrata Commune: An Early American Counterculture, Conrad Beissel was born in 1691, in the strategically located town of Eberbach, on the Neckar River, in the political domain of the Electoral Palatinate. The day given is usually March first. Conrad was incredibly magnetic, and despite his pale, frail, and thin appearance, women swooned in his presence. His reputation and rumors of his magia grew. By twenty-five he was initiated into the "Ancient Mystic Order of Rosea Crucis"[vii] and may have even attained its highest rank. He was familiar with the writings of Boehme, Paracelsus, and kabbalah. Utopian, mystical, and secret societies abounded, and

there was much cross fertilization of ideas and membership.

However, it is on the Pennsylvania frontier in the first half of the 18th century that his fame and mission grew, as chief teacher-pastor (Leher) of the utopian community of Ephrata. Here, far away from civilization, at least for a while, Beissel and his followers established a community comprised of three orders: celibate male (the Brotherhood of Zion), celibate female (Sister of the Rose of Sharon), and married lay congregation. However, as with all utopian plans, all was not well in this little patch of Eden. Power struggles were somewhat constant, with only the power of Beissel's charisma to unite them. The Brotherhood of Zion, under the leadership of the Eckerling brothers - Israel, Samuel, Gabriel, and Emanuel, leaned more in the direction of theurgy than mystical union. According to Julius Sachse,[viii] the principle advocate of a Rosicrucian connection at Ephrata, the brethren in the Berghaus (main prayer and living quarters) passed their days in quiet speculations, but the Eckerling's advocated what more closely resembled "strict observance" or the Egyptian cult of mystic Freemasonry."

Sachse further states: "The speculations and mystic teachings of Beissel and (Peter) Miller were nothing else than the Rosicrucian doctrine pure and undefiled, while the Zionische Bruderschaft or "Brotherhood of Zion", of whom Gabriel Eckerling was first "Perfect Master" or prior, was an institution with an entirely different tendency...in fact, it was one of the numerous rites of mystic Freemasonry practiced during the last century (18th). The professed object and aims of the members of the Zionische Brotherhood was to obtain physical and moral regeneration."

Yet, despite distrust and suspicion, and even charges of being crypto-catholics, Beissel permitted the formation of a chapter and chapter house for the Brotherhood of Zion. The building was raised in May of 1738, was occupied under great ritual solemnity five months later, and building was completed in 1743. It was three stories high, with the first floor being used partially for storage, the second floor being the sleeping temple area, circular in shape with no windows, and the third floor being 18 feet square and the main temple area, with a window in each of the cardinal directions. It was here in this building, that the members of the Brotherhood, up to thirteen at a time, for 40 days, enacted their secret rites of spiritual rejuvenation, but only after physical rejuvenation had been completed. It was these rites of physical rejuvenation that employed alchemical medicines.

Beginning on the full moon in May, a 40-day seclusion began, which included fasting, prayer, and the drinking of rain-water (collected in May), and laxatives. On the 17th day, several ounces of blood were removed and a few white drops of an unknown substance given to the participating neophyte. Six drops were to be taken in the evening, and six in the morning, increasing two drops per day until the 32nd day of seclusion. At sunrise on the 33<sup>rd</sup> day, more blood was removed, and the first grains of the materia prima was given.

The effects of the 'grain of elixir' was instant loss of the powers of speech and recognition, with convulsions and heavy sweating. After these subsided, the bedding was changed, and a broth made of lean beef and a variety of herbs was given. On the second day, a grain was added to the broth repeating the above symptoms, and upon which "a delirious fever set in which ended with a complete loss or shedding of the skin, hair and teeth of the subject." On the 35th day a bath of prescribed temperature was given, and on the following day, the 3rd and last grain of the materia prima was given in a goblet of wine.

The effects of the final dose were much more mild, resulting in a deep sleep during which the skin, hair, and teeth reappeared. On awakening from this ordeal, an herbal bath was given, and an ordinary bath (with saltpeter added) on the 38th day. On the following day (the 39th) ten drops of the elixir of life were given in two spoonfuls of red wine. This final dose was known as the 'grand master's elixir' or balsam. On the 40th and final day, the initiate was said to have been reborn into primordial innocence and capable of living 5,557 years with the grace of God before being called back to the heavenly lodge.

The process however, had to be repeated every forty years in the month of May if this were to happen. Unfortunately, we know neither the contents of the elixir or the herbs administered as bath or broth for this ceremony. It is also very likely that such a recipe or listing may be sitting somewhere, written in Old German, or even fraktur script, in a local historical society somewhere in Eastern Pennsylvania, with no one being able to read it, or know the meaning of its contents otherwise.

We are also at a loss for any idea as to who may have survived the ordeal. However, the effects of the recipe sound strikingly similar to those given in Paracelsus' writings regarding the Melissa Ens, a potent spagyric medicine said to convey long life and rejuvenation.[ix]

We know at least one recruit, from the Shenandoah, Jakob Martin, set up an alchemical laboratory at Ephrata. He attempted to transmute gold for the establishment of the New Jerusalem, as if gold were needed for such a task. While Martin's efforts were in vain, his close friend Ezekiel Sangmeister, leader of an anti-Beissel faction, claimed that his friend and founder of Universalism, George de Benneville, possessed a large supply of the gold tincture.

However, this appears to be near the decline of the Commune, and any real knowledge of practical alchemy may have left with the departure of the Eckerling brothers. The Brotherhood of Zion was reconstituted as the Brotherhood of Bethania, and any trace of Eckerling influence was removed from Ephrata before the first half of the 18th century was over.

### The AMORC Period: Round One

Soon after its founding in 1915 in New York City, the Rosicrucian Order, AMORC, known simply as AMORC, found itself in a variety of 'authenticity struggles' that would last until the present day. Behind AMORC's growth and longevity, something many other organizations have publicly and privately envied, was its claim to being the only authentic, authorized Rosicrucian body operating in America. This claim to being the only one and true Rosicrucian body attracted not only disillusioned seekers from other organizations, but also attracted new members who felt comfort and security in the idea of belonging to an organization that had not only 'traditional' roots in antiquity, but historical ones as well. Fancy charters from Europe, stories of ancient initiations and the trials of seeking out the 'secret chiefs' or "Unknown Superiors" of the Order's High Council in France added to the mystery and the attraction. Yet, none of this would have been possible if it weren't for the keen and brilliant mind of the organizations founder, first Grand Master, and ultimately Imperator (Emperor), Harvey Spencer Lewis.

Born in Frenchtown, N.J. on November 25, 1883, Harvey Lewis developed the talents early in life that would serve him as the single most important force in modern Rosicrucianism. Writing, painting, public speaking, and a sense for the 'positive spin' helped him develop an early and lucrative career in advertising. Then after a series of experiences, he abandoned his career in search of the Rosicrucian Order in Europe, allegedly going to Toulouse, France[x], where his contacts were made. While much is debated about the degree and genuineness of these contacts, it is clear that he believed that they were genuine, and as such were the moving force



behind his organization. After a false start in 1909, AMORC finally got off the ground in 1915, and by 1917, had several Grand Lodges established in the United States, along with other smaller bodies, where members would receive the teachings and initiations in a strictly oral format. However, Harvey's love for the advertising world never left him, and he developed and promoted AMORC like a it was next best thing to sliced white bread. Adopting a Masonic style lodge pattern and initiations from the 17th century Gold-and-Rosy-Cross (of twelve degrees, not ten), and similar to that used by the Golden Dawn (Neophyte, Zelator, Practicus, etc.)[xi], he single handily mainstreamed esotericism and Rosicrucianism for the American public. With emphasis on practicality, not abstract metaphysics or obtuse rituals, AMORC's membership grew.

But that wasn't all that sold AMORC, for Harvey and AMORC were one and the same. Harvey Lewis had a keenly developed psychic sense, and was at the forefront of proving that what he was selling, the teachings of AMORC, worked. To this end, he decided that it was time for the 'Big Show', and announced in 1916, that he was going to publicly transmute a base metal into gold using alchemical means. An article describing the event was written by Harvey Spencer Lewis, using a nom de plume, and appeared in the organizations magazine, "The American Rosae Crucis", in July of that year. In summary, the article states the following:

On Thursday night, June 22, 1916, "a demonstration of the ancient art, or science, of transmutation" was given to the officers and councilors of the Supreme Grand Lodge in New York City. Stating that this was the first time that such a convocation was held in America, and very well could be the last for some time to come, it was permissible for each Grand Master to demonstrate once in their lifetime and term of office the process of transmutation.

It further stated, that all of the laws necessary for such an accomplishment were clearly stated and explained in the first four degrees of the Order. In preparation, fifteen members of the Fourth degree drew at random a week earlier cards upon which were written the ingredients each was to individually bring and that all of the ingredients were non-toxic, with the exception of the nitric acid used to test the metal at the end of the demonstration, and easily obtainable. Each was to pledge secrecy, and that they were not to unite with the others the total of the ingredients on their own for at least three years after the death of the Grand Master General, Harvey Spencer Lewis.

Dressed in regalia, but devoid of ritual, the procedure began after a brief introduction on the history and theory of alchemy. In an attempt at objectivity, the article states that, "In order to meet the demand for one outside and disinterested witness, a representative of the New York World's editorial department was invited."

The critical phase of the transmutation took exactly 'sixteen minutes' and resulted in second and third degree burns to Lewis' hands. Examinations were made on zinc placed in the crucible to show that it was the matching half to the piece that was not used. The World's representative was invited to examine the pieces as well, and to place his initial on them before the operation began, to insure that no slight of hand was involved. The article further states that half of the metal was sent to "the Supreme Council of the Order in France along with an official report" as well as the admonishment of the unnamed journalist that while the experiment was fantastic, he is in no position to judge whether an actual change took place. The transmuted piece of zinc and its unaffected matching half were left on display and observed by "Newspapermen, editors and several scientists (who) have examined them and gone away greatly perplexed." [xii]

Unfortunately, much of the information in this article is hardly objective or even verifiable. While the article has been reprinted several times, no photograph of the 'gold' produced, or replies from the French Supreme Council, or even of the implied news article from the New York World, have been produced along with it. If this had been all there was to AMORC's modern Rosicrucian alchemical legacy, it would have been written off as a failed publicity stunt, and ended up as a footnote in the development of American alchemy.

Despite the obvious questions regarding the article's validity, and complete historical accuracy, it was reprinted by AMORC in the March 1942 edition of the "Rosicrucian Digest", the organization's magazine having changed its name sometime in the early 1930's. This edition also included a footnote at the end of the article which advertised the availability of a 'home alchemy course' complete with herbs, glassware, even a small oven! [xiii] It also mentioned the 'extensive alchemical course given at Rose+Croix University' which brings us to the second phase of AMORC's alchemy period.

**Richard and Isabella Ingalese: The Nicholas and Perenelle of California[xiv]**

The East Coast wasn't the only place of alchemical transmutations in the first half of the this century. The land of the "Gold Rush," California, is home to America's own immortal alchemical couple. In the vein of Nicholas and Perenelle Flamel, these two American originals are reputed to have achieved "The Stone" and live on to this day. Left mostly to oral lore and legend, the story of the Ingaleses first appeared in print in the November 1928 issue of Occult Review, and later was mentioned in a sidebar on "Alchemy" in the encyclopedia, Man, Myth, and Magic, in 1970.

Their early years are unremarkable with the couple marrying in 1898. Richard was a lawyer specializing in corporate and mining law, and Isabella was a full time psychic, teacher, and healer. They lived in several locations across the country, until settling in Los Angeles around 1912.

In the 1928 article, the author, Barbara McKenzie, interviews Isabella regarding how she and her husband became interested in alchemy. With the approach of advancing age, Mrs. Ingalese states, she and her Richard sought to discover the Philosopher's Stone so that they might "...perhaps add another score of working years to man's so-called allotted span." Despite the many blinds and false routes given to alchemical work, the coupled pursued their work guided by Mrs. Ingalese's psychic gifts.

In a pamphlet written by Richard, he describes their original goal as the creation of Oil of Gold, but instead chose to work with copper because of the cheaper price. After six years of work two mortgages, several explosions, and two asphyxiations later, Richard states that in 1917, they were able to produce the White Stone of the Philosophers. McKenzie was offered a sample of the White Powder, but readily accepted a sample of the Red Stone. It is not clear why she accepted one and refuse the other, however, she records her experiences as follows:

"...it was little more - on my tongue, saying it must lie there and not be swallowed. I immediately noticed an intense bitterness, which is said to be the gold, but other metals I could not detect. In two or three seconds it had been absorbed or dispersed, so that not even a flavor remained in my mouth."

Continuing their search for the Red Stone from 1917 to 1920, the Ingaleses felt they had achieved success and shared their

results with members of their "renewal club," possibly made up of investors who supported their alchemical research. At the time of their discovery and potentizing of the Red Stone, Robert was 66 and Isabella 54 years of age. Richard states that they did not respond as well as others to the curative powers of the Stone.

However, the usual claims of virility, fertility, and incurables being cured, are reported. Ms. McKenzie notes that she was unable to verify any of the Ingaleses claims in this regard. Richard is quoted as noting that they were familiar with other alchemists who were over 600, 400, and 200 years old. All looking and acting as if they were "about 40 years of age." The most remarkable part of the story however, is Richard's matter of fact description of the resurrection of the wife of a prominent physician who had been dead for thirty minutes.

"Half an hour had elapsed and her body was growing cold. A dose of the dissolved White Stone was placed into the mouth of the corpse without perceptible results. Fifteen minutes later a second dose was administered and the heart commenced to pulsate weakly. Fifteen minutes later a third dose was given and soon the woman opened her eyes. In the course of a few weeks the woman became convalescent, after which she lived seven years."

As for the methods they used, Isabella states that they followed the methods of Paracelsus, particularly Waite's edition of The Alchemical and Hermetic Writings of Paracelsus, but no further details were forthcoming. Several books were written by the couple, but are very difficult to obtain.

While stories of their longevity survived them, it is quite clear that the Ingaleses died in 1934, Isabella in May and Richard in October. Extensive debts were piled against their property, which included 440 acres of land in San Diego. The property was awarded to the plaintiff to satisfy the suit, and surprisingly, the property was acquired by a New Thought group in 1940, being operated as spiritual center continuously ever since.

It would be nice to believe that Isabella and Richard are still alive and that their deaths had been faked, but evidence it to the contrary. Unlike their alchemical predecessors, the age of bureaucracies was catching up with them. Death certificates on file in Los Angeles are full of details prior to and immediately following their deaths, as well as the causes. Maybe this should be a lesson to would be seekers of immortality, that even if death can be escaped, or at least delayed,

you still need to have a Social Security Number.

### The AMORC Period: Round Two

In the first part of the 1940's, AMORC's librarian and later Dean of the Order's Rose+Croix University (RCU), Orval Graves, proposed a series of classes on practical laboratory alchemy. In those early classes, the techniques of Paracelsus were generally followed, artificial stones were created, and students would often take turns staying up throughout the night, to regulate the heart of the furnaces for the herbal work. A great sense of harmony prevailed. Yet, not all of the results were purely spiritual. According to Russell B. House, F.R.C., and (at the time of his writing) member of AMORC's International Research Council, Frater Graves produced for him, at their meeting in June of 1989, several artificial stones alchemically manufactured during those early classes. Among the collection was included a large artificial diamond grown by the late French Rosicrucian alchemist F. Jollivet-Castelot. Castelot was among the leading practical alchemists in Europe at the turn of the century. He was past President of the Alchemical Society of France (Societe Alchemique de France) and editor of its journal, La Rose+Croix (The Rose+Cross).[xv] A photograph of Castelot in his laboratory has been repeatedly reproduced by AMORC in the front of its Rosicrucian Manual for its members.[xvi]

Of those gems produced during the RCU days of the '40's, one topaz was declared by a gemologist to be among the finest he had ever seen. In addition, Dr. A Whaley, a member of the RCU faculty at that time, reproduced what was then current government research on the manufacture of synthetic precious stones, including diamonds. Aside from esoteric chemistry, the students of these classes also had a little help from exoteric chemistry as well. The DuPont company sent some samples of its synthetic stones, and even revealed 'tricks of the trade'. The B&J Star Company of San Francisco lent a hand, however, not all of its methods could be reproduced, as the furnaces at RCU were not powerful enough.

During this time several articles appeared, and since have been reprinted, in The Rosicrucian Digest regarding alchemy. Several by Orval Graves offer considerable insight into the purifying nature of fire and its esoteric implications.[xvii] As well as several article from a Hungarian Rosicrucian, Victor Scherbak of Budapest, which dealt with the mythological origins of alchemy, its relationship to Atlantis, Lemuria, and the creation stories in Genesis.[xviii]

How many students, all members of the Rosicrucian Order, AMORC that practiced alchemy at RCU is not easily known, however, at least two of its alumni would re-emerge later on: George Fenzke, and Dr. Albert Richard Riedel, better known by his pseudonym, "Frater Albertus".[xix]

### Frater Albertus

While AMORC had done much to re-vivify the study of laboratory alchemy in twentieth century America, it was one of its students that would make it accessible to more than just the members of one, albeit large, esoteric fraternity. Dr. Albert Riedel, remembered by Frater Graves as "a little too complicated for the rest of us" went on to publish at least nine books, two of which have become almost standard reading: The Alchemist's Handbook, and The Seven Rays of the QBL.

It was in 1960 that his first title appeared, under the pseudonym "Albertus Spagyricus, F.R.C." which included the "Alchemical Manifesto 1960" declaring the opening of the Paracelsus Research Society. The use of the initials "F.R.C." after his name not only designates a general Rosicrucian connection, but also may have been an allusion to his having attained a particular status within the grade system of AMORC. At the Paracelsus Research Society (PRS) Frater Albertus conducted classes on plant, mineral, metallic, and animal alchemy. In the beginning, classes lasted for three two-week sessions, and were later expanded for a period of seven years, under the Latin the titles of Prima, Secunda, etc.. Albertus' specialty was spagyrics, along with antimony based on the alchemical text, Triumphal Chariot of Antimony. In addition, Qabalah, and specialized applications of astrology were taught. Among his students were his former classmate at RCU, George Fenzke, Hans Nintzel[xx] who was sent there by Israel Regardie (who also studied with Albertus), and Art Kunkin,[xxi] editor and founder of the L.A. Free Press, and inheritor of Regardie's library.

For over a quarter of a century, Albertus initiated hundreds of students into the modern practices of alchemy. Over 600 by one estimate attended his classes. Yet, in 1984, when he died, the Paracelsus Research Society was left without a successor. Albertus never planned for one. His dream of an alchemical university never materialized, although some of his students attempted it. After a brief period as the Paracelsus College, it finally closed its doors.

### AMORC: Round Three

By 1988, the need for a new laboratory alchemical movement was growing. Many of the former students of Fr. Albertus were also current or former members of AMORC, as well as students of the Golden Dawn. It was at this time, that the administrators of RCUI approached Jack Glass to teach a new two-week class on alchemy in San Jose, California. In addition to being a member of AMORC, Glass brought with him over thirty years of experience in alchemy, fourteen of them with Albertus. George Fenzke, Albertus' old classmate, co-taught the class as well.[xxii]

The first class debuted in June of 1989 and had over 40 students enrolled. Unfortunately, less than a year after the fires of the ovens were re-kindled, Frater Fenzke passed through transition in April of 1990. In an attempt to fill the void left by his passing, Glass asked Russell B. House to co-instruct the program. The course was originally designed to last for three years, with each class lasting for two weeks for eight hours per day. Plant, mineral, and metallic work were taught, with each class building on the work of the previous one. Originally, the classes were to be open only to those members of AMORC who had attained its Illuminati section, or beyond its Ninth Degree. This was later dropped and they were made available to any AMORC member who had completed the previous class, and was in the Fourth Degree or beyond. In 1991 the classes were shortened to one week each year.

Alchemy I covered the basics of plant preparation, as well as history and theory. Herbal elixirs, tinctures, and methods of producing the 'plant stone' were examined and experimented with. The second year of the program consisted of Alchemy II or the mineral kingdom. Here tinctures were prepared with the toxic semi-metal antimony, along with oil of sulphur and tartar preparations. The curriculum for year three included the preparation of oils or "Sulphurs" for the seven planetary metals, and illusive Philosophic Mercury.

The program was so successful that a two-day intensive for RCUI extension campuses was developed with enough information to allow students to begin their own explorations into the world of plant work, or the Lesser Circulation. This program of activity was conducted by both Glass and House until 1993. After a brief period of inactivity, the program was re-instituted, and at the time of this writing is being taught by a former student of George Fenzke.

### Alden, LPN, and The Philosophers of Nature

After the demise of PRS, Paracelsus College was not the only one trying to keep alchemy alive. Scott Wilber, an AMORC member and PRS alumni, founded Alden Research. Presumably taking its name from H. Spencer Lewis's esoteric name "Alden", it attempted to verify early alchemical experiments to see if they matched chemical experiences.

An associate of Wilber's, in 1985 heard from Hans Nintzel about a French alchemical organization called "Les Philosophes de la Nature" (LPN) founded by Jean Dubuis in 1979. [xxiii] Dubuis actually began his alchemical studies with one of the alchemical kits supplied by AMORC, and in addition was a former high ranking member of the AMORC in France and the Traditional Martinist Order (TMO). Dubuis derived some of his early work from research done by Albertus and PRS, and acknowledges a debt to Albertus for connecting alchemy and kabbalah. At the time, LPN was the only school of its kind offering a complete course of plant and mineral alchemical studies, along with kabbalah, and general esoteric studies. It required no oaths of secrecy from its members, only that they respect the copyright and ownership of the materials they received. All true initiation was seen as being strictly a personal and interior thing, not something conveyable by external means.

After making contact with LPN in France, arrangements were made for the lessons to be sent to the United States for translation into English. Initial funds for the project were supplied by Bill van Doren who had completed seven years of alchemical study with Albertus in PRS. However, it was made clear by Dubuis, that neither LPN nor he would accept any money for the lessons, they were given freely to the United States with no strings attached. This was his gift to esoteric students here, and in other English speaking countries that would derive benefit from the subsequent translations.

In 1986 LPN-USA was officially founded, and in 1994 changed its name to The Philosophers of Nature (PON) to show its independent status from the French parent organization.

### Conclusion

So how many alchemists are there in the United States? There is no way to really tell. While several hundred have been trained by AMORC and LPN/PON classes and seminars, and 600 or more by Albertus, many of them overlap. According

to Samuel Weiser Publications[xxiv]. Frater Albertus' Alchemist's Handbook is in its fifth edition, making a total of 12,500 copies in print. How many copies of Manfred Junius's Practical Handbook of Plant Alchemy have been published is unknown, but could easily equal Albertus. So, does that mean that there are over 12,000 or 13,000 practical alchemists in America? Probably not. It would be surprising if over five percent of that total number actually continue laboratory work on a regular basis.

However, we do know, that alchemy is still alive, and very well in America. AMORC continues its summer courses in San Jose, with an occasional off-site seminar; PON distributes lessons and holds yearly week long seminars and weekend workshops, and many of the PRS alumni quietly go about their business of teaching what they have learned, the old fashioned way. Even the Internet has a Website by Adam McLean complete with an alchemical course ready for the downloading; along with PON's site offering sample courses for the esoterically curious.

Maybe Albertus' predictions of a new Golden Age of Alchemy, with scientist and layman working alike is right on target.[xxv]

So, as we enter the 21st century, the future for alchemy at least, looks bright. Maybe with this many people grinding, boiling, and macerating into the lonely hours of the morning, somebody will actually find the Philosopher's Stone. If they do, hopefully they'll break their pledge of secrecy and share it with me!

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[vii] The term "Ancient Mystic Order of Rosea Crucis" is used here by Alderfer and does not originate with its more popular use by AMORC of similar name. It may even have been used by a Swiss group prior to the twentieth century.

[viii] The German Baptists of Provincial Pennsylvania, by Julius Sachse. 1898.

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[xi] The Rosicrucian Manual, Lovett Printing Co., Charleston, W.V., 1928; and Supreme Grand Lodge AMORC, San Jose, Calif., 1975.

[xii] An article published in the March 1926 edition of The Mystic Triangle states: "When a demonstration of the transmutation process was made officially by our Order in New York City a number of years ago, a piece of zinc was so changed in its nature that it looked like gold and stood the acid test of gold; in other words it would have served the same purpose as gold. But the transmuted piece of metal did not weight the same as gold would weigh, and therefore in that regard it was not gold. There is no reason for us believe that all artificial or transmuted gold must have the same weight as gold, which as impurities not existing in the other. The zinc weighed less, apparently after it had been transmuted than before." (p. 27) A similar statement is made by Frater Albertus, in The Alchemist of the Rocky Mountains, page 123. However, here the gold is lighter by a mere fraction of its original weight, making it still almost three times heavier than zinc.

[xiii] A second kit was later offered, without the oven and of lesser quality in some respects. At some point in the 1980's this was discontinued, and all that became available to members was a 22-page lecture on basic water distillation techniques. The copy I have has no date or copyright, and may date back to the original alchemy classes during the 1940's.

[xiv] The following account of the Ingalese is summarized from Tim Scott's article, "Did They Confect the Philosophers Stone? An Updated Report on 20th Century Testimony," The Stone, July 1996. Pgs.1-6.

[xv] The Alchemists by M. Caron and S. Hutin. Translated



from French by Helen R. Lane. Grove Press, Inc. New York. New York. 1961. P. 95.

[xvi] An article appeared in the August 1926 edition of The Mystic Triangle describing the chemical recipe used by Castelot to artificially make gold. However, at the end of his letter he states, "Undoubtedly, there was a loss of gold in the experiment just as occurred in all my anterior attempts; because we know that arsenic, antimony and tellurium carry away gold during their fusion and volatilization." (p.130)

[xvii] "Fiery Philosophy" by Orval Graves. The Rosicrucian Digest, October 1944, pgs. 273-278, 287.

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Special thanks to Russell B. House, current vice-president of the Philosophers of Nature (PON-USA), who without his freely sharing of his extensive experience, insights and articles regarding the world of modern alchemy, this article would be considerably less than it is.

Thanks to Myra Marsh, Librarian of the Rosicrucian Research Library, Rosicrucian Park, San Jose, California, for sending me Canseliet's recipe for making gold!

[xxv] Albertus, Alchemist of the Rocky Mountains, P. 123.

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## VIDEO TAPES AND RESEARCH PACKETS

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**See President's Message**

**NEW TITLES:** In the list below are from our 8th Annual Seminar in 1999  
**NEW PRICING:** Video tape prices include postage to anywhere in the world.

Lecturer:	Title and Topic:	Includes:	Recorded:	VHS Item No:	VHS Price:	PAL Item No:	PAL Price:
Kathleen Ahearn	<b>The Kerkring Menstruum</b> A practical workshop on preparing a menstruum described by Kerkring in annotations to Basil Valentine's <u>Triumphal Chariot of Antimony</u> .	1 tape	July 1998 Illinois	VHS-A-10	\$40.00	PAL-A-10	\$59.00
Jean Dubuis	<b>An Interview With Jean Dubuis</b> by Steve Freier of Quantum Communications. Insights into the purpose of The Philosophers of Nature, and of the esoteric paths.	1 tape	March 1994 Illinois	VHS-D-01	\$40.00	PAL-D-01	\$59.00
Jean Dubuis	<b>Portae Lucis: The Eternity Contact</b> A widely acclaimed seminar on new techniques for Eternity Contact using simplified methods. Highly recommended.	2 tapes	July 1997 Colorado	VHS-D-10	\$75.00	PAL-D-10	\$112.00
Jean Dubuis	<b>The Flamel Path</b> The first tape is compiled from Jean's lectures at the 1998 seminar, on spagyrics and the work on animated mercury using antimony according to methods of Flamel. The second tape shows some of the laboratory work associated with the Flamel work.	2 tapes	July 1998 Illinois	VHS-D-20	\$75.00	PAL-D-20	\$112.00
Jean Dubuis	<b>NEW 1999 Seminar Lectures by Jean Dubuis.</b> "Laplacian Determinism and its Implications on Freedom", "The Various Alchemies", "Building the Inner Temple"	1 tape	August 1999 Illinois	VHS-D-30	\$40.00	PAL-D-30	\$59.00
Jean Dubuis, Russ House	<b>Research Packet: "The Acetate Path"</b> A topic in mineral alchemy. Tapes of 2-day workshop with lectures and lab work. The four booklets are an informative resource for those undertaking further research and experimentation.	2 tapes with 4 booklets	Sept 1997 Illinois	VHS-AC1	\$95.00	PAL-AC1	\$140.00
Anthony Follari	<b>NEW 1999 Seminar Topics, focusing on Plant Alchemy.</b> A hands-on workshop covering the Theory and Practice of Spagyrics, with fermentation, distillation, calcination, solve/coagula, and many more practical topics.	2 tapes	August 1999 Illinois	VHS-F-10	\$75.00	PAL-F-10	\$112.00
Jack Glass, Russ House	<b>Introduction to Spagyrics &amp; Alchemy</b> A hands-on two-tape set showing how to get started with plant alchemy, working toward a plant stone.	2 tapes	Sept 1994 Illinois	VHS-G-10	\$75.00	PAL-G-10	\$112.00
Russ House	<b>NEW 1999 Seminar Topics, focusing on Mineral Work.</b> The emphasis is on simple experiments to aid in discovering the properties of antimony vinegar.	1 tape	August 1999 Illinois	VHS-H-10	\$40.00	PAL-H-10	\$75.00
Steve Kalec	<b>NEW 1999 Seminar Topics, including "The Secret Fire Exercise", "An Initiatic Drama", "Volatilization of Plant Salts" and "Vessels as Symbols of the Soul".</b>	1 tape	August 1999 Illinois	VHS-K-20	\$40.00	PAL-K-20	\$75.00
Curt Kobylarz-Schmidt	<b>Quantum Physics, Alchemy &amp; Chemistry</b> The first of his information-packed seminars for PON ... and ... The Stone of the Wise and Unwise considered to give keys into metallic fermentation (sound quality is at a very low level)	2 tapes	Sept 1994 Illinois May 1996 Colorado	VHS-K-10	\$75.00	PAL-K-10	\$112.00
Curt Kobylarz-Schmidt	<b>From Sea Salt to Antimony: Alchemy in Daily Life</b> The latest addition to our compilations of Curt's workshops. As always, packed with information, and valuable keys.	1 tape	July 1997 Colorado	VHS-K-20	\$40.00	PAL-K-20	\$59.00
John Reid III	<b>The Minor Opus: A Work on Plant Alchemy</b> John further expounds on his methods of making a plant stone which he first presented in his book of the same name.	1 tape	July 1997 Colorado	VHS-R-10	\$40.00	PAL-R-10	\$59.00
Mark Stavish	<b>An Introduction to Qabala</b> Topics covered include: The Structure of the Tree of Life, The Nature and Use of the Pentagram and Hexagram Rituals, How to Visualize Divine Names, and more!	2 tapes	July 1997 Colorado	VHS-S-10	\$75.00	PAL-S-10	\$112.00
Mark Stavish	<b>NEW An Introduction to Qabala</b> Topics covered include: Exercises in The Fundamentals of Esoteric Knowledge Course, Understanding The Middle Path Ritual	1 tape	August 1999 Illinois	VHS-S-20	\$40.00	PAL-S-20	\$75.00

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